



Sandra Jones Mourão **Ilustrações do álbum em inglês e desenvolvimento da linguagem em crianças na educação de infância**

English picturebook illustrations and language development in early years education



Sandra Jones Mourão **Ilustrações do álbum em inglês e desenvolvimento da linguagem em crianças na educação de infância**

English picturebook illustrations and language development in early years education

Tese apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Didáctica e Formação realizada sob a orientação científica da Doutora Ana Isabel de Oliveira Andrade, Professora Associada do Departamento de Educação da Universidade de Aveiro, e da Doutora Maria Eduarda Coquet, Professora Associada (aposentada) do Instituto de Educação da Universidade do Minho

Apoio financeiro do POPH/FSE



Apoio financeiro da FCT e do FSE no âmbito do III Quadro Comunitário de Apoio



For Opal Dunn
... for caring and believing.

O Júri

Presidente

Fernando Joaquim Fernandes Tavares Rocha
Professor Catedrático da Universidade de Aveiro

Doutora Bettina Kümmerling-Meibauer
Professora na Universidade de Tübingen, Alemanha

Doutora Maria Eduarda Ferreira Coquet
Professora Associada Aposentada do Instituto de Educação da Universidade do Minho

Doutora Maria Margarida Afonso de Passos Morgado
Professora Coordenadora da Escola Superior de Educação do Instituto Politécnico de Castelo Branco

Doutora Ana Isabel de Oliveira Andrade
Professora Associada da Universidade de Aveiro

Doutora Cristina Manuela Branco Fernandes de Sá
Professora Auxiliar da Universidade de Aveiro

Doutora Ana Margarida Corujo Ferreira Lima Ramos
Professora Auxiliar da Universidade de Aveiro

Agradecimentos

I am grateful to many for their help and support during the last four years:

To my supervisors, Ana Isabel Andrade and Maria Eduarda Coquet, who in accepting the responsibility to guide me through the maze that research is, have shown patience and kindness. I am grateful to them both for their shared wisdom. *Obrigada e um grande abraço!*

To the three pre-school educators, who gave of their time and energy so that I could successfully undertake my fieldwork; the school directors who gave me a free rein within their schools and the 64 children who solemnly agreed to be part of my research project, and without whom it would not have been possible.

To Ana Claudia, who has substituted me for the last three years so that I could undertake this research knowing everything was safe and well.

To Piedade for being my pilot interview.

To Ana who transcribed the interviews.

To Raquel who spent hours checking transcriptions that became my corpus.

To Janice Bland, Simon Borg, Elena Consejo, Guy Cook, Americo Dias, Opal Dunn, Janet Evans, Lucia Gomes, Teresa Fleta, Fran Gamboa, Eva Gressnich, Caroline Linse, Ana Lopes, Mónica Lourenço, Peetr Mehisto, Flórencio Moniz, Cristina Nobre, Amos Paran, Ana Margarida Ramos, Gabriela Sotto-Mayor, Jeff Stanford, Rui Veloso, and Grace Welch for sending, sharing and helping me access articles and publications for my research.

To Raquel, Filipe, Eduarda, Ana Claudia, Carina, Celia and Teresa for help with my abstracts.

To colleagues in LALE for their camaraderie.

To Paulo for his photography.

To Janet, for helping me see the wood through the trees.

To Lucia, Gabriela and Carina for their picturebook friendship.

To Mum and Dad for being there at the end.

To Filipe for being the most amazing reviser.

To Rachel and Glynn for taking that last look...

And to my lovely family Luis, Filipe and Marta, who have supported and encouraged me, always. THANK YOU!

Agradecimientos

I would like to acknowledge the publishers who gave me permission to reproduce the pages from the picturebooks in my study:

Just like Jasper

Written by Nick Butterworth and illustrated by Mick Inkpen

Published by *Hodder Children's Books*

Good Night, Gorilla!

Written and illustrated by Peggy Rathmann

Published by *Penguin Group (USA) Inc.*

Palavras-chave

Álbum, ilustrações, desenvolvimento da linguagem, repertório linguístico, compreensão literária

Resumo

Este estudo investiga a influência da interação imagem-texto de três álbuns ilustrados de língua inglesa no desenvolvimento do repertório linguístico de crianças pré-leitoras. Numa metodologia de estudo de caso, adotando uma abordagem qualitativa e socio construtivista num contexto real de educação pré-escolar, três grupos de crianças portuguesas foram filmados ao longo de várias sessões de leitura repetida em voz alta e em inglês, e de sessões de recontos trabalhados em pequenos grupos. Após a transcrição das gravações, o *corpus* resultante foi analisado com base numa teoria fundamentada de compreensão literária e em escalas de leitura emergente. Os resultados mostraram que as crianças adotaram uma postura fortemente analítica face aos álbuns, direcionando as suas respostas para as ilustrações e usando-as como apoio na construção de significados. Os resultados mostraram também que cada interanimação visual e verbal ofereceu diversas oportunidades para o uso das línguas em presença, o português e o inglês, tendo o formato e a estrutura inerentes a cada álbum contribuído de forma muito relevante para as respostas das crianças. Contudo, os álbuns com uma dinâmica imagem-texto mais complexa proporcionaram um maior envolvimento das crianças, provocando mais discussão em torno das ilustrações e criando mais oportunidades para mediação do uso da segunda língua. Os resultados revelaram ainda a importância da interação durante as leituras repetidas, na compreensão e na análise narrativa, num processo de desenvolvimento da linguagem. Com base nestes resultados, apontam-se conclusões, com implicações para os contextos educativos, quer ao nível da língua materna, quer ao nível da segunda língua, nomeadamente em relação: à seleção de álbuns e à valorização das ilustrações e ainda à importância de leituras repetidas em voz alta e à discussão realizada pelas crianças.

Keywords

Picturebooks, illustrations, language development, linguistic repertoire, literary understanding

Abstract

The purpose of this study was to investigate how the picture-word dynamic within three English picturebooks affected children's linguistic repertoire and language development. Using a qualitative case study approach and adopting a socio-constructivist stance in a naturalistic setting, three groups of pre-literate Portuguese children were filmed during whole class repeated read alouds in English and small group retells. Upon transcription, the resulting corpus was analysed using a grounded theory of literary understanding and emergent reading scales. The findings showed that children took an overwhelmingly analytical stance towards the picturebooks, directing their responses to the illustrations and using them to support meaning making. It was found that each visual and verbal interanimation provided distinct opportunities for language use, and furthermore that the format and structure inherent within each picturebook contributed to the children's responses. However, the picturebooks at the more complex end of the picture-word dynamic afforded a more active involvement from the beholder, provoking more discussion around the illustrations and increased opportunities for the children's linguistic repertoires to mediate second language development. In addition, the results revealed the importance of interaction during repeated readings in supporting children's analysis of narrative and language development. Assertions are made based on these results, with implications in both mother tongue and second language classrooms, in relation to picturebook selection and valuing the illustrations, the importance of repeated read alouds and child-initiated discussion.

Palavras-chave

Libro álbum, ilustraciones, desarrollo del lenguaje, repertorio lingüístico, teoría de comprensión literaria

Resumen

El objetivo de esta tesis fue investigar cómo la dinámica imagen-palabra de tres libros álbum en inglés influyó en el al repertorio lingüístico y en el desarrollo del lenguaje de los niños. Se trata de un estudio de caso con enfoque cualitativo para el que se adoptó una perspectiva socio-constructivista en un entorno naturalista. Se filmó a tres grupos de niños portugueses de pre-escolar durante la hora de clase en la que se realizaron repetidas lecturas en voz alta y una actividad consistente en volver a contar el cuento ilustrado en pequeños grupos. Tras la transcripción de las grabaciones, se analizó el corpus resultante mediante teorías de comprensión literaria y niveles de lectura emergente. Los resultados mostraron que los niños adoptaron una postura abrumadoramente analítica hacia los libros álbum, haciendo uso de las ilustraciones para apoyar sus respuestas. Se encontró que cada intercambio visual y verbal brindaba diferentes oportunidades para el uso del lenguaje, y más aún, que el formato y la estructura inherente de cada libro álbum influía en las respuestas de los niños. Además, los libros álbum que contenían una dinámica de imagen-palabra más compleja provocaron una participación más activa del espectador, provocando más debate en torno a las ilustraciones y aumentando las oportunidades de los repertorios lingüísticos de los niños para desarrollar una segunda lengua. Además, los resultados revelaron la importancia de la interacción durante las lecturas repetidas para el análisis de la narrativa y para el desarrollo del lenguaje de los niños. Estas afirmaciones se fundamentan en los resultados del estudio y tienen implicaciones pedagógicas tanto para la clase en lengua materna como en segundas lenguas, tales como la selección de libros álbum y la valoración de las ilustraciones; la importancia de la lectura repetida en voz alta; y las discusiones iniciadas por los niños.

Mots-clés

Albums, illustrations, développement du langage, répertoire linguistique, compréhension littéraire

Résumé

Cette étude a comme objet de recherche les effets de l'interaction entre l'image et le texte de trois albums illustrés en langue anglaise sur le répertoire linguistique d'un groupe d'enfants portugais. Dans le cadre d'une étude de cas, tout adoptant une approche socioconstructiviste dans un contexte réel d'éducation, trois groupes d'enfants portugais en phase de pré-alphabétisation ont été filmés au cours de plusieurs séances de lectures répétées, en voix haute, en anglais, ainsi que de contes/racontages travaillés en petits groupes. Après avoir transcrit les enregistrements vidéo, le *corpus* a été analysé à partir d'une théorie fondée sur la compréhension littéraire avec une grille d'analyse des niveaux de lecture émergente. Les résultats obtenus ont démontré que les enfants ont adopté une attitude analytique face aux albums, en conduisant leurs réponses vers les illustrations et en s'y appuyant pour la construction du sens. Les résultats ont aussi montré que chaque *inter-animation* visuelle ou verbale a offert des opportunités distinctes d'utilisation des langues en présence, le portugais et l'anglais. Le format et la structure inhérents aux albums semblent avoir aussi contribué aux réponses des élèves. Néanmoins, à un niveau plus complexe de la dynamique image-texte, les albums permettent une interaction plus active de l'enfant, tout en incitant à une discussion plus élevée autour des illustrations et à une médiation de l'usage de la deuxième langue. De plus, les résultats ont révélé l'importance des interactions entre les enfants, pendant les lectures répétées, pour la compréhension et l'analyse narrative. L'analyse des résultats de l'étude conduit à d'importantes implications éducatives, soit au niveau de la langue maternelle, soit au niveau d'une deuxième langue, notamment par rapport à la sélection des albums et à la valorisation des illustrations; à l'importance de lectures orales répétées et à l'initiation des enfants à la discussion.

Table of contents

List of graphs.....	10
List of figures.....	11
Abbreviations	14

Introduction

1. Prologue.....	15
2. The phenomenon.....	18
3. The content	21
4. The two languages in this study.....	23

Part I: The theoretical and methodological background

Introduction.....	25
-------------------	----

Chapter 1: The picturebook

1. A relationship between pictures and words	27
1.1 What is a picturebook?	28
1.2 Words and pictures on a page - a short history of influences.....	32
1.3 The words and the pictures	36
1.3.1 The creators	37
1.3.2 The academic deliberations.....	38
1.3.3 Taxonomies of word - picture relationship.....	41
1.3.4 To be or not to be symmetrical	46
1.3.5 Further discussion around words and pictures on a page.....	48
1.4 Summary and concluding thoughts	52
2. Picturebooks in the classroom: a focus on response.....	53
2.1 Reader response criticism	54
2.2 Psychological response	57
2.3 Response to visual texts	58
2.4 Children responding to picturebooks.....	60

2.4.1 Thompson's model	61
2.4.2 Categories of response to picturebooks	62
2.4.3 Lawrence Sipe's theory of literary understanding	64
2.5 Concluding thoughts	67

Chapter 2: Language development

1. The social context of language development	69
1.1 Theories of language development	70
1.2 Piaget and Vygotsky: constructivism and the social slant.....	71
1.3 Vygotsky's zone of proximal development	74
1.3.1 The ZPD and imitation	78
1.3.2 Collaboration in the ZPD and a classroom full of children	79
1.3.3 Affordance and the ZPD	82
1.4 The L1 and the L2 in language learning.....	84
1.4.1 The interdependence of L1 and L2.	85
1.4.1.1. Effects of the L2 on the L1	86
1.4.1.2 The L1 and the L2 in the classroom	87
1.5 Summary and concluding thoughts	89
2. Language development and story.....	91
2.1 Early studies	91
2.2 Read alouds and language development	93
2.3 Books with pictures and L2 development.....	96
2.3.1 ELLs and bilingual contexts.....	96
2.3.2 Picturebooks and L2 learners in FL contexts	97
2.3.3 Pictures in picturebooks and L2 learners.....	101
2.4 Emergent reading of picturebooks	105
2.4.1 Emergent literacy and being "literacy set"	105
2.4.2 Emergent reading classification schemes	107
2.5 Summary and concluding thoughts	109

Chapter 3: The methodological approach

1. Paradigms and approaches.....	111
1.1 Some initial thoughts	111
1.2 An interpretative paradigm	111
1.3 A case study approach	113
1.3.1 The limitations of case study approach	115
1.3.2 A collective, instrumental case study.....	116
1.3.3 Selecting the cases and sub-units.....	118
1.3.3.1 Selecting the picturebooks	118
1.3.3.2 Selecting the groups of children.....	120
1.3.4 Defining the case	121
1.3.5 The issue statements	121
2. The metamorphosis: from teacher to researcher	123
2.1 Obtaining permission	123
2.2 ... and the children?.....	124
3. The data collection methods.....	124
3.1 Picturebooks in the children's lives	124
3.1.1 Interviews with preschool educators	125
3.1.2 Observing a storytelling session	126
3.1.3 Questionnaires to families	126
3.1.4 The English activities	127
3.2 Observing repeated read alouds.....	128
3.2.1 Cammy the camera	128
3.3 The repeated read aloud sessions	129
3.3.1 Seating for the RRAs	130
3.3.2 Describing the RRAs	130
3.3.2.1 Picturebook formats	131
3.3.2.2 The RRA procedure	131
3.3.2.3 The number of RRAs	132
3.4 The retell sessions	132
3.4.1 Why use retells?	132
3.4.2 The retell groups.....	133
3.4.3 Describing the retell sessions.....	134

3.5 Transcribing data.....	135
3.5.1 Intentions with hiccups	135
3.5.2 The eventual transcriptions.....	135
3.6 Data analysis	136
3.6.1 Clarifying message units and topic units.....	136
3.6.2 The read alouds	136
3.6.2.1 Categorizing literary impulses.....	136
3.6.2.2 Summarized RRA response documents	138
3.6.3. The retells.....	138
3.6.3.1 Categorizing emergent reading behaviour	139
3.6.3.2 Comparing read alouds and retells	140
3.6.3.3 Summarized retell documents	140
4. Summary	141

Part II: Results and discussion

Introduction.....	143
-------------------	-----

Chapter 1: The unique, bounded systems

1. The context	145
1.1 Preschool education and L2 learning in Portugal.....	145
1.2 The English activities.....	147
1.2.1 The English teaching methodology.....	148
1.2.2 The English stories	150
2. The case picturebooks	151
2.1 Case 1: <i>Just like Jasper</i>	151
2.1.1 The peritextual features	152
2.1.2 A not quite so simple picture-word dynamic.....	154
2.1.3. The questioning pattern of the illustrations	155
2.1.4 How the visual expands on the verbal	156
2.1.5 The verbal text	158
2.2 Case 2: <i>Good Night, Gorilla!</i>	159
2.2.1 The peritextual features	162

2.2.2 The picture-word interplay.....	164
2.2.3 Story fragments and indications	168
2.2.4 The verbal text	170
2.3 Case 3: <i>Rosie's Walk</i>	171
2.3.1 The peritextual features	173
2.3.2 The picture-word interplay.....	175
2.3.3 A visual pattern between spreads	176
2.3.4 Story fragments.....	178
2.3.5 The verbal text	179
2.4 A brief summary of the cases	180
3. The case schools.....	181
3.1 School 01	181
3.1.1 The children and their families	182
3.1.2 Families and books	183
3.1.3 Ana, the preschool educator	184
3.1.4 Ana and stories.....	185
3.1.5 The classroom	187
3.1.6 Ana's observed storytelling session.....	188
3.1.7 School 01 and English.....	189
3.2 School 02	190
3.2.1 The children and their families	191
3.2.2 Families and books	192
3.2.3 Brenda, the preschool educator.....	193
3.2.4 Brenda and stories	194
3.2.5 The classroom	197
3.2.6 Brenda's observed storytelling session	198
3.3.7 School 02 and English.....	199
3.3 School 03	200
3.3.1 The children and their families	202
3.3.2 Families and books	203
3.3.3 Carmo, the preschool educator	204
3.3.4 Carmo and stories.....	205
3.3.5 The classroom	207

3.3.6 Carmo's observed storytelling session	209
3.3.7 School 03 and English	209
3.4 Brief discussion and summary of the case study sub-units	211

Chapter 2 - The read alouds (level I)

1. Message units and topic units	213
1.1 The message units in particular	216
1.2 The topic units in particular	217
1.2.1 Teacher-initiated TUs	217
1.2.2 Child-initiated TUs	219
2. Summary and concluding thoughts	221

Chapter 3 - The read alouds (level II)

1. Literary impulses and their enactments	223
1.1 The analytical response	224
1.1.1 Analysis of narrative meaning.	227
1.1.1.1 Children predicted and confirmed predictions	227
1.1.1.2 Children described plots	231
1.1.1.3 Children described and made inferences about characters thoughts, personalities, motivations and moods	236
1.1.1.4 Children recognized cause and effect	238
1.1.1.5 Children constructed narrative through discussion	241
1.1.1.6 A short summary of analysis of narrative meaning	242
1.1.2 Analysis of illustrations	243
1.1.2.1 Children identified and labelled	243
1.1.2.2 Children describe action	253
1.1.2.3 Children give away the punch line	255
1.1.2.4 Children talked about styles, techniques and misprints	258
1.1.2.5 A short summary of analysis of illustrations	260
1.1.3 Analysis of story language	263
1.1.3.1 Savouring the verbal text	263
1.1.3.2 The graphic features of the verbal text	267

1.1.3.3 Asking for the words to be read	269
1.1.3.4 A short summary of analysis of the story language.....	269
1.1.4 Analysis of book as object	270
1.1.4.1 Authors, illustrators and publishers	271
1.1.4.2 The dedication page	273
1.1.4.3 Summary of analysis of book as object	274
1.1.5 Analysis of relationship between reality and fiction.....	274
1.1.6 Analysis of (linguistic) codes	275
1.1.6.1 Confirming L1 understanding of an L2 word.....	276
1.1.6.2 Requesting a translation of a Portuguese word.....	278
1.1.6.3 Requesting the translation of an English word.....	278
1.1.6.4 Automatically translating a message unit	279
1.1.6.5 Portuguese labels	279
1.1.6.5 Metalinguistic comments about codes	280
1.1.6.7 Summary of analysis of (linguistic) codes.....	282
1.1.6.8 A short summary of the analytical response	283
1.2 The intertextual response	284
1.2.1 Other texts in the L1 world	285
1.2.1 Other texts in the L2 world	287
1.2.1 A short summary of the intertextual response	290
1.3 The personal response.....	291
1.3.1 Comparisons to personal experiences.....	291
1.3.1.1 Opinions based on personal preferences	292
1.3.1.2 Children used their understanding of the world	293
1.3.1.3 Short summary of the personal response	294
1.4 A transparent response	294
1.4.1 A genuine emotional response.	295
1.4.1.1 Adding sound effects and dramatizations	295
1.4.1.2 Interacting with the story characters	296
1.4.1.3 Reliving the experience	297
1.4.1.4 Summary of the transparent response.....	297
1.5 A performative response.....	298
1.5.1 Summary of the performative response.....	300

2. Accumulated narratives	301
2.1 Accumulated narratives during <i>Just like Jasper</i>	302
2.2 Accumulated narratives during <i>Good Night, Gorilla!</i>	305
2.3 Accumulated narratives during <i>Rosie's Walk</i>	307
2.4 A summary of the accumulated narratives.....	309
3. Discussion around L2 use during RRAs.....	310
3.1 L1 and L2 use and picture-word dynamics.....	310
3.2 Linguistic repertoires.....	312
3.3 Mixing codes	313

Chapter 4 - The small group retells

1. Re-enactments	317
1.1 A quantitative look at the retell groups	317
1.2 Print- or picture-governed retells.	318
1.3 Picture-governed non-narrative talk	319
1.3.1 Identifying, labelling and describing action.....	319
1.3.2 Children participating in oral dialogues	329
1.3.2.1 The act of retelling.....	330
1.3.2.2 Commenting about L1 words	331
1.3.2.3 Commenting about L2 words	332
1.4 Picture-governed narrative talk.....	332
1.4.1 Written-like narratives during <i>Just like Jasper</i>	333
1.4.1.1 Children imitated a questioning intonation.....	333
1.4.1.2 Children's question-answer narration.....	335
1.4.2 Written-like narratives during <i>Rosie's Walk</i>	337
1.4.3 Print-governed behaviours.....	338
1.4.4 Summary of picture- and print-governed behaviours.....	340
1.5 Children's Importations.....	342
1.5.1 Importations in <i>Just like Jasper</i> retells.....	342
1.5.2 Importations in <i>Good Night, Gorilla!</i> retells	343
1.5.3 Importations in <i>Rosie's Walk</i> retells	345

1.5.4 Importations from other texts	347
1.6 Summary of retells	349

Conclusions

1. Summary of findings	353
2. Validity, reliability and limitations.....	362
3. Implications for teachers and their classrooms.....	364
4. Future research directions.....	367

Bibliography

Primary sources	371
Secondary Sources	371
Reference literature	373
 List of annexes.....	 423

List of graphs

Graph II.2.1	Child Utterances - <i>Just like Jasper</i> repeated read alouds	p. 214
Graph II.2.2	Child utterances - <i>Good Night, Gorilla!</i> repeated read alouds	p. 214
Graph II.2.3	Child utterances - <i>Rosie's Walk</i> repeated read alouds	p. 215
Graph II.2.4	Percentage of child-initiated TUs focusing on the illustrations	p. 220
Graph II.2.5	Percentage of child-initiated TUs - personal comments.	p. 221
Graph II.3.1	Literary impulses for all picturebooks during RRAs 1 - 7	p. 223
Graph II.3.2	Percentage of responses in sub-categories for the analytical response in all picturebooks during read aloud sessions 1–7	p. 235
Graph II.3.3	Percentage of responses categorised as labels or identifications within the sub-category analysis of illustration	p. 244
Graph II.3.4	Percentage of responses categorised as describing action within the sub-category analysis of illustration	p. 253
Graph II.4.1	<i>Just like Jasper</i> , L2 use during RRA and retells.	p. 321
Graph II.4.2	<i>Good Night, Gorilla!</i> , L2 use during RRAs and retell.	p. 324
Graph II.4.3	<i>Rosie's Walk</i> L2 use during RRAs and retells.	p. 327

List of figures

Figure I.1.1	Literary impulses and their enactments (after Sipe, 2000)	p. 65
Figure I.1.2	Response categories of Kiefer, Madura and Sipe	p. 66
Figure I.2.1	An expanded ZPD (after van Lier, 2004)	p. 81
Figure I.3.1	A collective embedded case study design (after Yin, 2003a)	p. 117
Figure I.3.2	A picture-word dynamic continuum	p. 118
Figure I.3.3	Matrix for selection of picturebooks for study	p. 120
Figure I.3.4	Dates for sending and receiving of questionnaires (Qs)	p. 127
Figure I.3.5	Literary impulses and their enactments	p. 137
Figure I.3.6	Sub-divisions and sub-categories for analyzing retells	p. 140
Figure II.1.1	Back and front covers of <i>Just like Jasper</i>	p. 152
Figure II.1.2	Page 3 in the front matter of <i>Just like Jasper</i>	p. 153
Figure II.1.3	Pages 4 and 5 in the front matter of <i>Just like Jasper</i>	p. 153
Figure II.1.4	Pages 30 and 31 in the back matter of <i>Just like Jasper</i>	p. 154
Figure II.1.5	Double spread 03 of <i>Just like Jasper</i>	p. 155
Figure II.1.6	Double spread 11 of <i>Just like Jasper</i>	p. 156
Figure II.1.7	Double spread 02 of <i>Just like Jasper</i>	p. 157
Figure II.1.8	Double spread 04 of <i>Just like Jasper</i>	p. 157
Figure II.1.9	Double spread 05 of <i>Just like Jasper</i>	p. 158
Figure II.1.10	Double spread 02 of <i>Good Night, Gorilla!</i>	p. 161
Figure II.1.11	Back and front covers of <i>Good Night, Gorilla!</i>	p. 162
Figure II.1.12	Title page of <i>Good Night, Gorilla!</i>	p. 163
Figure II.1.13	Copyright page of <i>Good Night, Gorilla!</i>	p. 163
Figure II.1.14	The symmetrical structure of <i>Good Night, Gorilla!</i>	p. 165
Figure II.1.15	Double spread 03 of <i>Good Night, Gorilla!</i>	p. 165
Figure II.1.16	Double spread 05 of <i>Good Night, Gorilla!</i>	p. 166
Figure II.1.17	Double spread 07 of <i>Good Night, Gorilla!</i>	p. 166
Figure II.1.18	Double spread 11 of <i>Good Night, Gorilla!</i>	p. 167
Figure II.1.19	Double spread 12 of <i>Good Night, Gorilla!</i>	p. 167
Figure II.1.20	Double spread 17 of <i>Good Night, Gorilla!</i>	p. 168
Figure II.1.21	Double spread 01 of <i>Good Night, Gorilla!</i>	p. 168
Figure II.1.22	Double spread 08 of <i>Good Night, Gorilla!</i>	p. 169
Figure II.1.23	Close up of bedside table on spread 13, <i>Good Night, Gorilla!</i>	p. 170
Figure II.1.24	Front cover of <i>Rosie's Walk</i> (Scholastic edition)	p. 173
Figure II.1.25	Half title page of <i>Rosie's Walk</i>	p. 174

Figure II.1.26	Title page of <i>Rosie's Walk</i>	p. 174
Figure II.1.27	Dedication page in <i>Rosie's Walk</i>	p. 175
Figure II.1.28	Spread 02, a set up spread in <i>Rosie's Walk</i>	p. 176
Figure II.1.29	Spread 03, a punch line spread in <i>Rosie's Walk</i>	p. 176
Figure II.1.30	The joke spreads within <i>Rosie's Walk</i>	p. 177
Figure II.1.31	Spread 11 in <i>Rosie's Walk</i>	p. 177
Figure II.1.32	Spread 12 in <i>Rosie's Walk</i>	p. 178
Figure II.1.33	Spread 13 in <i>Rosie's Walk</i>	p. 178
Figure II.1.34	Story fragments in set up spread 04 in <i>Rosie's Walk</i>	p. 179
Figure II.1.35	Story fragments in punch line spread 05 in <i>Rosie's Walk</i>	p. 179
Figure II.1.36	Summary of picturebooks used in the study	p. 180
Figure II.1.37	Sketch of the classroom in School 01	p. 187
Figure II.1.38	Themes and stories in School 01, 2008 / 2009	p. 189
Figure II.1.39	A sketch of the classroom in School 02	p. 198
Figure II.1.40	Themes and stories in School 02, 2008 / 2009	p. 200
Figure II.1.41	Sketch of classroom in School 03 Sept. 2008 - March 2009	p. 208
Figure II.1.42	Sketch of classroom in School 03 March 2009 - June 2009	p. 208
Figure II.1.43	Themes and stories in School 03 2008 / 2009	p. 210
Figure II.3.1	School 03 from <i>sapato</i> to shoe in spread 08	p. 247
Figure II.3.2	Consistent L2 labels during the RRAs of <i>Just like Jasper</i>	p. 249
Figure II.3.3	Consistent L2 labels during the RRAs of <i>Good Night, Gorilla</i>	p. 250
Figure II.3.4	Consistent L2 labels during the RRAs of <i>Rosie's Walk</i>	p. 251
Figure II.3.5	School 02, <i>Just like Jasper</i> , labels for envelope and money	p. 252
Figure II.3.6	School 02, intra-sentential code mixing, <i>Good Night, Gorilla</i>	p. 257
Figure II.3.7	The snowball effect	p. 262
Figure II.3.8	The verbal text of <i>Just like Jasper</i> during RRAs	p. 264
Figure II.3.9	The verbal text of <i>Good Night, Gorilla!</i> during RRAs	p. 265
Figure II.3.10	The verbal text of <i>Rosie's Walk</i> during RRAs	p. 266
Figure II.3.11	School 02 noticing the graphic features	p. 268
Figure II.3.12	School 03 warning the gorilla, <i>Good Night, Gorilla!</i>	p. 297
Figure II.3.13	School 03, performative response, <i>Rosie's Walk</i>	p. 300
Figure II.3.14	School 01, accumulated narrative, pp. 3/4 <i>Just like Jasper</i>	p. 302
Figure II.3.15	School 02, accumulated narrative, pp. 3/4 <i>Just like Jasper</i>	p. 303
Figure II.3.16	School 03, accumulated narrative, pp. 3/4 <i>Just like Jasper</i>	p. 303

Figure II.3.17	School 02, accumulated narrative, spread 08, <i>Just like Jasper</i>	p. 304
Figure II.3.18	School 03, accumulated narrative, spread 08, <i>Just like Jasper</i>	p. 304
Figure II.3.19	School 02, accumulated narrative, spreads 12/13, <i>Good Night, Gorilla!</i>	p. 305
Figure II.3.20	School 01, accumulated narrative, spreads 12/13, <i>Good Night, Gorilla!</i>	p. 306
Figure II.3.21	School 03, accumulated narrative, spreads 12/13, <i>Good Night, Gorilla!</i>	p. 307
Figure II.3.22	School 01, accumulated narrative, spreads 04/05 <i>Rosie's Walk</i>	p. 307
Figure II.3.23	School 02, accumulated narrative of "Bye-bye"	p. 308
Figure II.3.24	School 03, accumulated narrative of "Splash"	p. 309
Figure II.3.25	The visual verbal divide which prompts response	p. 311
Figure II.3.26	Linguistic repertoire as mediator for the L2	p. 313
Figure II.4.1	Number of retell groups per school for each picturebook	p. 318
Figure II.4.2	School 01, <i>Just like Jasper</i> Retell group 2	p. 322
Figure II.4.3	L2 words/formulaic phrases in the retells, <i>Just like Jasper</i>	p. 323
Figure II.4.4	L2 words/formulaic phrases in the retells, <i>Good Night, Gorilla.</i>	p. 326
Figure II.4.5	L2 words/formulaic phrases in the retells, <i>Rosie's Walk</i>	p. 328
Figure II.4.6	Sal's invented questions during the <i>Just like Jasper</i> retell	p. 334
Figure II.4.7	RR's repeated question structure, <i>Just like Jasper</i> retell	p. 334
Figure II.4.8	MN's question structures during his <i>Just like Jasper</i> retells	p. 335
Figure II.4.9	School 01, Retell group 4 monologues and dialogues, retell of <i>Just like Jasper</i>	p. 336
Figure II.4.10	The written-like narratives used in the <i>Rosie's Walk</i> retells	p. 338
Figure II.4.11	Rui's spontaneous reading of <i>Rosie's Walk</i>	p. 339
Figure II.4.12	School 02 retells demonstrating diversity in emergent readings	p. 341

Abbreviations

ADHD	Attention-deficit hyperactivity disorder
ATL	<i>Atividades de tempos livres</i> (free time activities for after school first cycle students)
Ded	Dedication page in a picturebook
DS	Double spread
EAL	English as an additional language
EFL	English as a foreign language
ELLs	Early language learners – usually refers to children in the United States, who attend English medium schools, but who speak another language at home
ELT	English language teaching
EngT	English teacher
ESL	English as a second language
ESOL	English to speakers of other languages
L1	The learner's mother tongue(s) or first language(s)
L2	The learner's other, second or foreign language
MU	Message unit
PNL	<i>Plano Nacional de Leitura</i> (national reading plan)
PreT	Preschool educator
RRA	Repeated read aloud
TEYL	Teaching English to young learners
TU	Topic unit
YL	Young learners
ZPD	Zone of proximal development

Introduction

1. Prologue

This prologue serves to establish the setting and background details in relation to the study described in this thesis – it is the story before the story. It describes the ideas that developed through reflection of practice over several years and which prompted the eventual research questions for the study that began in January 2008¹. This is the story behind that proposal.

How far back does one delve to find a seed of motivation? As a child the love of books and pictures, the visual in general, led me through school and onto university to study on a *Fine Art and Drama* combination degree. Later as a young mother bringing up two small children, picturebooks were included in my children's upbringing. We sat together several times a day and shared books - pointing, talking and being together – precious moments promoting a love for books and story in both my children. It was while watching my children grow up as bilingual Portuguese-English speakers that my interest in teaching English to preschool children began. Picturebooks were amongst the materials I used in those early lessons with small groups of 4 and 5 year olds. The picturebooks that had been read and loved with my children were adapted to suit these particular learners, based on a gut feeling that a book with pictures belonged to the world of small children. These were the seeds of motivation, a love of pictures and an understanding that, together with words in a book, pictures produced a certain kind of magic when shown to children.

These seeds of motivation were nurtured as my education continued, while reading about second language teaching in the early years (Freudenstein, 1979), the educational value of using stories and picturebooks with young children (Bruner, 1983, Heath, 1983) and to learn another language (Garvie, 1990; Ellis & Brewster, 1991), and gradually theories began to confirm beliefs. Critical to this professional development was joining teacher

¹ Proposal presented to the *Fundação para a Ciência e a Tecnologia* in September 2007 and granted under the reference SFRH/BD/38816/2007

associations, both locally and internationally, which enabled contacts with colleagues working with small children, both in Portugal and throughout the world. Through the sharing of ideas and experiences a reflection of practice began, in particular around the use of picturebooks. The work of Opal Dunn and her self-published *Realbook News* publication (see Dunn, 1997 – 2005; 2003) was particularly inspiring to me. Sharing a passion for picturebooks and finding others who believed in their magic was indeed motivating.

Becoming active within the fairly small world of early years English language professionals led to an invitation to write a book, a resource book about using picturebooks in primary education (Mourão, 2003). It is important to emphasise that at this time the picturebooks I selected for use in the classroom contained pictures that supported the words (Ellis & Brewster, 1991): titles like *Brown Bear, Brown bear, what do you see?* (Martin Jr & Carle), *Where's Spot?* (Hill) and *The very hungry caterpillar* (Carle), but through noticing that children wanted to talk about illustrations, this book included a proposal that the child's own language should be used as a support for English, the other language they were also interacting with, "[u]se what they say as a support for their understanding. You can reply and expand in English" (Mourão, 2003, p. 5). Several of the picturebooks referred to in this publication did in fact provide opportunities for talk through the illustrations - examples being *Princess Dress* (Heap), *Just Like* (Waterhouse & Robbins) and *The time it took Tom* (Tucker & Sharratt).

The moment of *Eureka* occurred while participating in a small project in preparation for a conference looking at using picturebooks in language learning with children, hosted at the *International Youth Library* in Munich, Germany, in November 2004. A set of picturebooks had been selected by a colleague to be shared during short read aloud sessions at the end of every English lesson. The objective of the project was for children to share English picturebooks with their families. To help them do this, each picturebook was reread over a number of English lessons, providing children with repeated opportunities to hear the story words, the children then took the picturebooks home and shared them with their families (Mourão, 2006a). It was an exciting project with numerous picturebook titles that I had not

encountered before, in particular some containing more complex language and pictures that did not always help children understand the words (e.g. *My Daddy* by van Genechten). As children interacted with these titles over several lessons I observed their reactions, "[t]he children commented on illustrations throughout the eight sessions and found new things to comment on each time, as well as repeating comments made in previous storytellings" (Mourão, 2006b, p. 55). I began considering the illustrations from a different perspective when selecting picturebooks and, with the realization that children interacted with and discussed these illustrations, this selection became more adventurous. My practice also included rereading the same title many times, giving children opportunities for several attempts to reflect on language and meaning, as it also became apparent that it took a long time for children to contemplate what they understood (cf. Mourão, 2006b). Every picturebook shared led to further reflection on how the pictures and the words within these books affected the children's reactions in both their own language and in English.

Information about how pictures and words functioned within picturebooks within the field of English Language Teaching (ELT) was scarce and summarized in a couple of lines: the verbal text is said to provide children with rich forms of language (Ellis & Brewster 2002), with picturebooks supporting first steps in becoming literate (Enever, 2006). The visual text has been recognized as developing visual literacy and art appreciation (Dunn, 2003), but very little of this is written about or encouraged in the practice of English teachers working with another language. Bland (2007a, 2007b; 2007c) is one of the few to critically discuss the role of illustrations in picturebooks and their importance in promoting four different literacies: "visual literacy"; "literary literacy"; "cultural literacy" and "functional literacy" (2007c, pp. 10-12), moving away from using picturebooks merely for the language learning opportunities they provided through the words they contained. Additionally, outside the field of ELT, a whole world of books and articles existed about the way pictures and words animate each other within picturebooks (see Agosto, 1999; Arizpe & Styles, 2003; Doonan, 1993; Evans, 1998; Lewis, 2001a; Nodelman, 1988; Sipe, 2000; Watson & Styles,

1996). None referred to the particular context of using English in a foreign language situation, or any other language for that matter, though some studies did involve learners of English as a second language (Coulthard, 2003; Colledge, 2005). Additionally, there was a small collection of investigators who were discussing preschool children and picturebooks (Graham, 1998; Parkes, 1998; Sipe and Bauer, 2001, Walsh, 2003).

Finally, whilst working as a consultant with Scholastic USA in 2005/2006, and being responsible for selecting picturebook titles for the 3 to 6 year age group for use in ELT contexts in Europe from a vast Scholastic catalogue I discovered a picturebook which made the difference. When the hundreds of picturebooks arrived for critique, one particular picturebook, *Good Night, Gorilla!* (Rathmann), stood out for its quirky humour and combination of words in speech bubbles and wordless pages. Upon using this title in class it was immediately evident that it gave the children numerous opportunities for using English, producing language, which went far beyond that of the verbal text within the picturebook. *Good Night, Gorilla!* became an obsession: every preschool class was exposed to and shown the picturebook. The fact that this picturebook had such a simple verbal text, yet so much more English arose from it, was all-consuming. Visually, it was packed full and the children were using the illustrations as a platform for language production. This was the phenomenon which prompted this investigation project.

2. The phenomenon

Ellis & Brewster (1991; 2002) provide a long list of selection criteria when considering which picturebooks to use in primary English classrooms. When referring to illustrations, they look for picturebooks with pictures that "relate to the text and support the children's understanding" (1991, pp. 12-13). In their later publication they ask if illustrations "synchronize with the text" and also inquire as to whether "the layout supports children's understanding and maximizes their interaction with the story" (2002, p. 11). Their activity descriptions make very little reference to illustrations in the titles they write about.

Other publications mention the illustrations in picturebooks. Hsiu-Chih (2008, p. 48) stresses that illustrations stimulate the students' imagination and help them learn how to read pictures, and Dunn (2008) also confirms that illustrations in picturebooks are not just for supporting understanding of language, but that they are instrumental in developing visual decoding skills. However, there is no overt recognition and promotion of the use of the illustrations in picturebooks to support the development of language, though it is possible to see references to their importance in developing functional literacy (Ellis & Brewster, 2002) and emotional intelligence (Dunn, 2012).

There are fragments of recognition about the possibilities of illustrations in prompting language use: Cameron (2001) mentions the illustrations in picturebooks and their contribution to supporting children as they construct meaning in their minds through the pictures, using a mental processing which she says "can be carried out in the first language, or some language-independent way, using what psychologists call 'mentalese'" (p. 40); Read (2006) takes this a step further and discusses the teacher's scaffolding techniques during read alouds. She portrays the teacher interacting with the children, linking "the familiar with the new" (p. 18) and allowing them to use their previous knowledge, often in their own language, to support their foreign language learning. Naturally many of these comments are related to the illustrations, though Read's discussion does not focus on this aspect in particular. Mourão (2003) encourages teachers to let children comment on illustrations using their own language, with a view to teachers then translating or rephrasing into English. Additionally, Mourão (2006a; 2006b) outlines how children used the illustrations in two different picturebooks to help either retell or actively make meaning. In a picturebook with a simple, repetitive narrative the children used the illustrations as "signs" to predict what was coming next, and were successful in retelling the story using these signs. In a picturebook with little repetition in the narrative, the children were unable to retell the story, but the illustrations helped them create meaning, often extending the picturebook narrative based on the illustrations, using their own language to do this.

Research which looks at how children use the two languages at their disposal, their own and the classroom language (usually English), in relation to picturebooks is scarce. Cameron (2001), Read (2006), Bland (2007c) and Mourão (2006a, 2006b) mention its use, but there is no explicit discussion around whether, or how, the two languages in the classroom support each other.

As described above, the use of picturebooks with pictures that showed much more than what the words told was having a positive effect on how children used English, especially over several rereads of the same picturebook. This phenomenon was puzzling. Why in English language teaching did teachers use picturebooks with illustrations that merely supported the words (see Schäfer, 2010 or Soares, 2011)? Why is it that an object such as the picturebook, which contains pictures and words, should be selected primarily for the words it contains, when there is a whole other mode at work, the pictures, which cannot be ignored? It was this phenomenon - that children were using the illustrations in picturebooks as a springboard for using English, often from initial discussion in their own language - and that there didn't appear to be any mention or recognition of this occurrence within the world of English language teaching – that led to formulating a proposal for a research grant. This is the phenomenon that is being investigated in this thesis.

The initial motivating questions leading to this research were therefore:

1. How is language development extended when the visual texts of a picturebook are used for language affordances?
2. Which kinds of picture-word dynamics within a picturebook are more successful for promoting development?
3. How do children use their first and second languages during interaction with different picture-word dynamics?

In an attempt at answering these questions, the objectives of this research project are:

1. To comprehend the relationship between the pictures and words in a picturebook;

2. To identify how the picture-word dynamics within a picturebook can affect language development;
3. To comprehend how children use their linguistic repertoires (first and second languages) in relation to the picture-word dynamics within a picturebook.

3. The content

In terms of content this thesis is divided into two parts: Part I, "The theoretical and methodological background", and Part II, "Results and discussion".

Part I is composed of three chapters, The picturebook, The social context of language development and The methodological approach.

Chapter 1: The picturebook. As has already been mentioned, literature related to how pictures and words interact within a picturebook is scarce within the field of English language teaching. With this in mind, the first chapter in this study provides a literature review with regard to understanding better how the two modes of communication, the pictures and words, come to produce meaning within a picturebook. In addition, this first chapter also discusses reader response theories with a focus on what has been written about how children respond to picturebooks. Again, this has gone relatively unmentioned in English language teaching and later forms the background to the categorization process used during the data analysis.

Chapter 2: The social context of language development. This second chapter looks at language development from a socio-constructive perspective, focusing on the theories of Vygotsky and complementing them with reference to van Lier's (2004) ecological stance towards language learning. The objective is to reinforce the importance of the social aspect of development. This section continues with a discussion around how a student's first language affects their second language use and linguistic repertoires. To continue, in the second half of this chapter studies are reviewed which report the use of picturebooks in relation to language development. Most of these are related to first language learning contexts but some involve second language learners. This chapter concludes with a

brief discussion and review of the research into pictures in emergent literacy and describes a classification scheme, which is returned to later when discussing the data analysis.

Chapter 3: The methodological approach. Here, the choices made during the research are explained: the use of an interpretative paradigm, a case study approach; how each selected picturebook became the case and how each case contained three embedded sub-units, the three classrooms of children selected for observation using the picturebooks. This chapter continues with an account of the data collection methodology, first giving an explanation of how information about the cases and their sub-units was obtained, then describing the different phases of the fieldwork and how the data collected was transcribed to create a corpus for analysis. This chapter is completed with an overview of the data analysis procedures.

Part II is divided into five chapters and a conclusion. Each chapter discusses a different aspect of the results obtained from analysing the collected data and corpus. The conclusion identifies a set of assertions.

Chapter 1: The unique bounded systems. This first chapter in the results section is directed at the embedded, collective case studies. It begins with a description of the context: a brief account of preschool education and second language learning in preschools in Portugal, situating both the teaching and learning objectives and approaches used during the English activities in which the studied phenomenon occurred. This is followed by a description of each case, the three picturebooks selected for the study, according to the view that they are multimodal objects, and therefore referencing peritextual features, the visual and verbal texts and their inherent structures. This chapter is completed with a depiction of the sub-units within each case – each institution and group of children is portrayed using results from an interview with their preschool educators, analysis of official documents and questionnaires to parents and carers.

Chapter 2: The read alouds (Level I). This is a short chapter, discussing the analysis of the corpus generated from the read alouds, describing the results of the first level of analysis. It entails a description of the children's

utterances categorized as Message Units or Topics Units, and provides information about their purpose or theme.

Chapter 3: The read alouds (Level II). This is the longest of the results chapters and gives a detailed account of the findings that emerge when an adaptation of the categories which constitute Sipe's (2000; 2008a) theory of literary understanding are applied to the corpus generated from the repeated read alouds. It looks at each picturebook within the categories and subcategories selected, and relates how the children responded using the two languages at their disposal, with a view to understanding how they made sense of the picturebook illustrations using their individual linguistic repertoires. This chapter comes to a close with a description of how the children created accumulated narratives during the repeated read alouds and shows how this contributed to their language development.

Chapter 4: The small group retells. This chapter discusses the results obtained from the corpus related to the children's retells. It imparts an analysis adapted from the emergent reading classification of Elster (1994). The children's picture-governed and print-governed responses are described and the use of children's importations is highlighted based on the repeated read alouds, and their prior knowledge and experience. How these affect the way the children use the two languages in relation to the three picturebooks and their picture-word dynamic is discussed at length.

The Conclusions provides the reader with a number of assertions related to using picturebooks in the early years. Additionally, this section highlights implications for teachers and teacher education and outlines possible future directions related to this research.

4. The two languages in this study

The experience shared here has always been in teaching English in a foreign language environment (EFL), that is when the learners' "experience and activities in the target language are restricted to the time spent in the classroom" (Kecskés & Papp, 2000, p. 2). Before continuing, it is important to clarify the different teaching contexts that will be referred to in this study

and introduce some of the acronyms.

There is good deal of diversity in the discourse related to English language teaching (ELT) around the world (Graddoll, 2006), but there are two traditions that come to the fore: teaching English in a "foreign language environment" or "second language environment" (Kecskés & Papp, 2000, p. 2). The latter includes Teaching English to Speakers of Other Languages (ESOL), English as an additional language (EAL) or English as a second language (ESL), which all refer to the learning of English, mostly in English speaking countries, where learners are speakers of other languages but learning in a school or community where English is the language of education. EFL differs from ESOL, EAL or ESL largely through the amount of time given to the English language, which in turn is a result of its statute within the country in which it is being learned. Graddoll (2006) disparagingly portrays EFL, as in all foreign language teaching, as considering "the target language [as] someone else's mother tongue" (p. 83). English is spoken in English activities only, the rest of the school curriculum and community speak the students' first language, thus a common linguistic background unites the students, which is not the case in many second language environments (Kecskés & Papp, 2000). There are exceptions to low level exposure to the target language, programmes following a content and language integrated learning approach (see Mehisto et al., 2008) or bilingual projects (cf. Dobson et al., 2010). However, in Portugal, the context of this study, it is mainly a foreign language environment and children may be exposed to as little as an hour of English a week, so the learning conditions in all senses are very different to those encountered by children in the second language environments.

This wide range of contexts is often bundled together: ESOL, EAL, ESL and EFL, and referred to as second language learning (L2). Not only are there extreme differences in context and statute, but this other language may be the child's third or fourth language. Nevertheless, for simplicity's sake, during this study, the mother tongue(s) will be referred to as the learners' first language(s) (L1) and the target language, in this case English, though it could be any other language, is referred to as the second language (L2).

Part I: The theoretical and methodological background

Introduction

Part I contains the theoretical background and methodology chapters, three chapters in all. The objective of this theoretical background is to discuss and understand the picturebook as a compound object made of pictures and words and how this might affect children's responses during shared read alouds taking a socio-constructive view of learning.

Chapter 1 is divided into two sections: the first discusses the picturebook with a view to understanding the picture-word dynamic that became evident through the phenomenon that stimulated me to begin my research. The second part places the reader in the classroom and considers research related to reader response theories and picturebooks. Here the grounded theory of literary understanding is introduced, which was later used to analyse part of the corpus.

Chapter 2 is also made up of two sections: the first considers language development from a socio-constructive perspective, following Vygotskian thought, and concludes with a short discussion related to using the L1 and the L2 in the classroom. The second section once again brings the reader into the classroom, with a view to reviewing studies that have used picturebooks to promote and measure language development. This chapter is brought to a close with a light explanation of emergent reading scales, one of which was adapted and used to analyse other parts of the corpus.

Chapter 3 completes Part I: it contains a description of the methodological approach and all that is inherent in such a chapter.

Chapter 1: The picturebook

1. A relationship between pictures and words

This chapter takes a detailed look at the picturebook, a form of children's literature referred to in language teaching as "storybook" (Ellis & Brewster, 2002), "real book" (Cameron, 2001; Mourão, 2003) and "real picture book" which Dunn (1997a, p. 1) uses interchangeably with "real book". In these terms there is a certain focus on fiction as opposed to non-fiction, hence "storybook", but above all it is the authenticity of picturebooks, that they are "real books", which is held in high esteem (Cameron, 2001; Dunn, 1997b; Mourão, 2003) and the principal reason for bringing them into the language classroom. This quest for authenticity reveals itself in the unabridged language these books contain. Picturebooks, however, by definition are not merely written language, they are visual experiences containing quality, original illustrations. Picturebooks are multimodal objects (Kress & van Leeuwen, 1996), where both modes of communication, picture and word, combine to create meaning. In focusing on just one of these modes we are missing out on an actively contributing other mode. The objective of this chapter then is to describe what a picturebook is, to improve our comprehension of how the two modes, the pictures and the words, come together and create meaning.

The path followed in the first part of this chapter is a descriptive one beginning with a definition of picturebook as a multimodal object; how it is spelt; its distinguishing features: the pictures, the words and its design. The latter will be discussed with a view to regarding the picturebook as an object in which all its parts are considered in the meaning making. The emergence of picturebooks as we know them today is a result of historical circumstances, important in comprehending how the particular picture-word dynamics have become possible. For this reason a short historical perspective of the printing process and parallel influences are outlined before describing in detail these dynamics.

A description of the dynamics between picture and word opens with a focus on the creators of picturebooks - authors, illustrators and designers - before looking closely at the research which has taken place in the field of children's literature related to picture-word dynamics. This section outlines the different taxonomies put forward for how the pictures and words relate and communicate through their presence on the same page. The arguments are presented with a view to concluding that no matter how simple the relationship between pictures and words, they will always provide information in a variety of ways and consequently allow different interpretations.

1.1 What is a picturebook?

In defining picturebooks the spelling contributes to an understanding of its designation; it is of interest therefore to first look at discussion related to its spelling and only then upon the definition itself.

A noun and an adjective should be fairly easy to put together and therein define: are we not looking at a book with pictures? Alas, nothing is as simple: there is disagreement even upon the spelling. Should it be two words, "picture book" (Doonan, 1993; Gamble & Yates, 2008; Michaels & Walsh, 1990; Nodelman, 1988) or hyphenated, "picture-book" (Hunt, 1994; Trumpener, 2010)? Bader's seminal piece published in 1976 uses the compound noun "picturebook", and Lewis proposes that this become the norm, reflecting the "compound nature of the artifact itself" (2001a, p. xiv). A number of publications in the first decade of this century use the compound noun (Arizpe & Styles, 2003; Evans, 2009a; Grenby, 2008; Nikolajeva & Scott, 2000; Reynolds, 2005; Sipe, 2008a), though agreement is still not to be had. In personal emails on the subject Nodelman (2008) has written:

About picture book vs. picturebook: I prefer the former, and always use it myself (unless conference organizers, etc., decide to change it for me). In their book, Nikolajeva and Scott made a case for picturebook, and a lot of people have been using it since then. But being a grumpy old curmudgeon, I prefer picture book. ("picture book" was once usual in North America, "picturebook" in the UK.)

Nodelman, 2008, Personal communication

Sipe (2008a) states that in using the compound form he, and other researchers, is emphasizing the "integral unity of text and illustration as well as highlighting that they are cohesive aesthetic wholes" (p. 381). For the purpose of this thesis "picturebook" will be used to emphasis its compound nature and aesthetic whole (Lewis, 2001a).

In Portugal, the context of this study, the francophone influenced term "*álbum*" is generally used when referring to picturebooks within the academic field, emphasizing picture storybooks as opposed to non-fiction picturebooks (Gomes, 2003). They are referred to as "*álbum narrativo*" (Ramos, 2007; Silva, 2006), "*álbum narrativo ilustrado*" (Ramos, 2010; Rodrigues, 2009) and "*livro álbum*" or "*livro-álbum*" (Sotto Mayor, 2009), the latter possibly influenced by the Spanish denomination. "*Livro ilustrado*" is also a term used more within the public domain of newspapers, magazines and publisher materials.

The compound nature of the picturebook means a viewer is confronted with two modes of communication, pictures and words. Pictures and words however co-exist in a number of books with illustrations, and picturebooks are generally considered of the same ilk, rarely given the differentiation they deserve (Lewis, 1995a). There are books with pictures that are not picturebooks and confusion arises in particular between illustrated books and picturebooks as there is no clear dividing line between the two, despite a widespread understanding that "picturebooks differ from illustrated books insofar as neither words nor pictures stand alone but work together in some way." (Lewis, 1995a, p. 101). To support Lewis' claim, *The Caldecott Award*, the most prestigious award for children's book illustration, provides the following criterion for a picturebook:

A picture book for children, as distinguished from other books with illustrations, is one that essentially provides the child with a visual experience. A picturebook has a collective unity of story-line, theme, or concept, developed through the series of pictures of which the book is comprised.

(<http://www.ala.org/ala/mgrps/divs/alsc/awardsgrants/bookmedia/caldecottmedal/caldecottterms/caldecottterms.cfm>)

This definition supplies a significant first step to defining the picturebook, giving importance to the pictures and their role in defining the storyline. Shulevitz, an American author/illustrator, takes us a step closer to a definition - he contrasts storybooks and picturebooks and reinforces the role of the pictures. He writes that a picturebook

... could not be read over the radio and be understood fully. In a picture book, the pictures extend, clarify, complement, or take the place of the words. Both the words and the pictures are 'read'. Naturally such an approach leads to using fewer words - or sometimes none at all.

(Shulevitz, 1985, p. 15).

Shulevitz's definition extends that of *The Caldecott Award*, contributing to explicate how the pictures behave, or relate to the words to create a narrative. Arizpe & Styles (2003) describe the interaction between pictures and words as being "intimate", creating layers of meaning and leaving interpretation open to the reader. They describe picturebooks as diverging from the understood concept of simplicity, that is, no longer containing straightforward narrative structures, a chronological order of events, an unambiguous narrative voice, or clearly delineated and fixed borders between reality and fantasy, and also as shifting from the "mimetic toward the symbolic" (p. 22). They open their chapter on the nature of picturebooks with a much-cited quote by Bader and one that is worth repeating here to permit a more rigorous definition of a picturebook.

A picturebook is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historic document; and foremost, an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page. On its own terms its possibilities are limitless.

(Bader, 1976, p. 1)

Bader's definition is recognized as being the most complete, and it brings a third dimension to this multimodal object, design, as well as enhancing the responsibility of this complicated product through the cultural, social and historic messages it naturally brings with it. Before looking at the interdependence of pictures and word it is useful to expand on Bader's third element, design.

In the production of a picturebook special attention is given to the way it is put together, created and designed (Muñoz, 2006). Marantz emphasizes the importance of picturebook design describing a picturebook as "properly conceived of as a unit, a totality that integrates all the designated parts in a sequence in which the relationships among them – the cover, endpapers, typography, pictures – are crucial to the understanding of the book" (Marantz, 1985, p. xiv). In picturebooks the features that are overlooked in adult literature, often considered to be peripheral, are deliberately put to use which, according to Higonnet (1990) "enhance the reader's consciousness of the material existence of the text as an object, 'a toy' as well as a text" (p. 47). This approach to picturebooks emphasizes amusement and enjoyment in relation to child-like activities, bringing literature into the playroom for pleasure not just for educational purposes.

Genette coined the term "paratext" (1997), referring to all the elements which stand on the "threshold" of a text, enabling it to "become a book and to be offered as such to its readers" (p. 1). Genette divided paratext into "epitext", the outside elements which help us access a particular text (films of the book, letters, interviews, reviews etc), and "peritext", the features which frame a text, such as prefaces, covers, titles and so on. In children's publishing it is the peritext that has been exploited so cleverly, contributing to a picturebook being "integrated into a single organic entity whose parts are in harmony with each other and the whole" (Shulevitz, 1985, p. 54). The peritextual features of picturebooks have been compared by Moebius (1986) to an overture, essential to understanding what the story will be about, giving us clues about the main characters and their relationships, the setting, the mood, and the literary genre (Sipe, 2008a). Publishers bring together the skills of the illustrator, author, editor and designer, the latter sometimes considered the third author (Ramos, 2008; Sainsbury & Styles, 2012). Special attention is paid to the ways in which the possible use of format, front and back covers, dust jacket (in hard back editions), endpapers, half-title and title pages, copyright and dedication pages all work together with the words and illustrations to produce a unified end product, the picturebook as object (Nikolajeva & Scott, 2006; Nodelman, 1988; Sipe, 2008a).

Now that the picturebook has been defined in relation to its multimodal and physical aspects, all brought together to create a complete object worthy of consideration in every aspect, the next section briefly looks at its historical development with a view to highlighting the role of the illustrations.

1.2 Words and pictures on a page - a short history of influences

Contemporary picturebooks are becoming increasingly sophisticated objects (Jordan, 1996; Styles, 1996), challenging their readers and titillating academics and critics alike, with a recent surge in references to post-modern picturebooks (Coles & Hall, 2001; Pantaleo, 2008; Pantaleo, 2010; Sipe & Pantaleo, 2008;) being an example of this. This chapter continues with a brief description of how picturebooks have emerged and become what they are today, complex multimodal objects.

If, like Kiefer, picturebooks are taken to be "intellectual and emotional resources with a visual / verbal art form", (2008, p. 11) then their origins can be traced to the cave paintings of early man, the first visual forms representing narrative. If picturebooks are placed with other children's literature, as a commodity, "securely commercial and culturally established" (Grenby, 2009, p. 4), then they began in the mid eighteenth century, with John Newbery, whose publishing house was the first to successfully commercialize books for children. If, on the other hand, the starting point is the ability to put pictures and words skillfully together on a page, intended for a child audience, then there is an influence from the history of printing (Salisbury, 2004, p. 9). In an attempt to emphasize the difficulties in bringing pictures and words together onto a page - the very defining element of a picturebook - the following section is a brief description of the history of printing.

Early techniques involved printing with woodcuts, which were originally used to illustrate *Orbis Sensualium Pictus* (Comenius, 1672), considered the first children's picturebook, where pictures and words were actually seen together on each page. Comenius created this book to teach children Latin, and it contained annotated illustrations and an accompanying text in two

languages, originally German and Latin but quickly translated into other European languages. Putting the pictures and words together on a page was technically very difficult using woodcuts, and despite the popularity of *Orbis Pictus*, pictures only began making regular appearances in books for children a hundred years later, when wood engraving made it possible to depict accurate representations, relatively cheaply, alongside words. Illustrations at this time were seen as accompaniments to the words and not integral to the picturebook as an art object (Kiefer, 2008).

Reproductions in colour became easier and cheaper in the nineteenth century and illustrators such as Walter Crane, Kate Greenaway and Randolph Caldecott became prominent in the books published for children (Salisbury, 2004). These books were usually collections of nursery rhymes and songs but the illustrations were now considered to be part of an "integrated whole" (Lewis, 2001, p. 140). Caldecott, in particular, is regarded as being instrumental in exploring the relationship between picture and word (Salisbury, 2004), and Lewis describes him as developing the picturebook's potential as a "composite text" (Lewis, 2001, p. 141). His economy of line and "pictorial sub-text" (Alderson, 1986, p. 80) were hugely influential to the twentieth century illustrators who followed.

Printing techniques moved quickly once photography was introduced into the printing process towards the end of the nineteenth century and it was the ability to photograph an illustrator's original design that brought picture and word easily alongside each other on a page. Beatrix Potter's *The Tale of Peter Rabbit* was first published in 1901 using this technique. By the 1920s lithography, a procedure involving drawing on stone with oil based ink, had incorporated photography to transfer original drawings - evolving into photolithography- making pictures and words easily reproducible on the same page. The well-known *Babar* stories, by Brunhoff in the early 1930s, used this early technique.

One final addition to the lithographic process which brought printing to its present position in the publishing world involved printing first onto a rubber sheet, or blanket, and from there onto the paper. This is called offset

photolithography and produces an excellent print quality of images in any medium to be printed on almost any kind of paper. *Little Tim and the Brave Sea Captain* by Ardizzone (1936) was one of the first picturebooks to use this method. Printing in the twenty-first century still uses this procedure, refined further with the employment of modern day laser techniques. Tradition and modernism sit side by side in picturebooks, where "innovation and ever-inventive ways of integrating text and image, [printing] still incorporates a wealth of traditional skills and influences" (Carey, 2003, p. 28). It is now possible to reproduce practically any medium to create a picturebook and in so doing attract artists whose work brings picturebooks into the realm of visual storytelling and not just entertainment for young children (Kiefer, 2008).

The simplicity of describing the linear developments in the printing process hides the multiple influences that ran parallel to the progression made in the world of printing. The emergence of the picturebooks of today are irreversibly linked to the "economic, political, artistic and technological forces operating within cultures" (Marantz, 1995, p. xii), in particular the view that developed in the eighteenth century that modern childhood has special needs, different to those of adults. The ensuing growth of a larger middle-class, the creation of more schools and educational books and the idea that educating children was an investment (Grenby, 2009) all contributed to a growing interest in children's literature in the Anglophone world. In the nineteenth century books became a form of entertainment and no longer just educational (Hunt, 1994). Chapbooks were fashionable at this time: a form of popular, disposable folk literature, small in size and illustrated in crude woodblock prints, they contained simply written texts meant to be understood by the lesser educated. Their brevity, as well as their flexibility (romances, folktales, recipes, manuals, religious pieces, joke books, ABC books, rhymes, shortened versions of popular novels), are considered to have been influential to the picturebook (Lewis, 1995b). Newspaper cartoons, exploiting the gap between illustration and word to create humour (Lewis 1995b, p. 190), comic strips and full colour magazines also paved the way for our modern day picturebook. However, it was not till the 1950s and the post-war

boom, that picturebooks really increased in quality and quantity (Hunt, 1994), using the techniques provided by those early illustrated sources (Lewis, 1995b). Awards for best illustration in picturebooks appeared at this time, examples being the *Hans Christian Anderson Award* and the *Kate Greenaway Medal*, first given in 1953 and 1955 respectively. Most major publishers had a children's list by the 1960s and the move from hardback to paperback made these books more accessible (Hunt, 1994). It was also in the 1960s that illustrators like Raymond Briggs, Maurice Sendak, Eric Carle, John Burningham, Shirley Hughes, Quentin Blake and Pat Hutchins began their careers, names still found on bookshelves today.

Hunt (2001) describes picturebooks as a phenomenon of the 1960s in the UK, due in the main to the technical possibilities made available to illustrators at that time. Orr (2009) goes so far as to compare the significance of their emergence to the influence the Beatles had on music. She describes the 1960s as:

... a revolution in the way that books for very young children were conceived and presented, with a decisive shift away from preachy narratives to exuberant and colourful chunks of wonder that strove to capture the world from the perspective of the preschool child. (Orr, 2009, n.p.).

In the USA picturebooks developed slightly earlier (Bader, 1976), although Kiefer describes the 1960s as a critical time for expanding the content children were exposed to, and credits Raymond Briggs and Maurice Sendak in particular for extending the limits of illustration. Kiefer (2008) writes, "throughout the years the creators of picturebooks have been people who had some inner need to tell about their world through pictures, to respond to societal needs but also to push the boundaries of visual depiction" (p. 20). Indeed, Tan (2001), an Australian author / illustrator, describes picturebooks as having subjects that are "as serious and complex as any other kind of literary form, often with a highly self-reflexive regard for the relation between style and content, and dealing with social, political and historical subjects in an experimental way" (p. 1). Picturebooks are indeed far more than just pictures and words; their very format can be as much part of the narration as the body of the book. They have evolved over approximately

300 years, with a quick spurt during the last fifty years, to represent the cultures from which they are created, depicting a myriad of themes and ideologies.

The focus of this thesis is on the illustrations of picturebooks, but it is impossible to discuss illustrations without considering the books, the very objects, in which they belong. These previous sections have attempted to portray the picturebook as a cultural phenomenon, seeing it as a significant whole, within which it is the pictures that "take up most of the space and bear the burden of conveying most of the information" (Nodelman, 1988, p. viii). Nevertheless, picturebooks also contain words; words, which tell stories that are "characteristically succinct and undetailed" (op. cit.) and wholly dependent upon the illustrations. There is a relationship between the picture and word within the whole, and it is to this relationship that the following section turns.

1.3 The words and the pictures

This section contemplates the work that has been done to better comprehend the dynamics between picture and word, referred to by Meek as "inter-animation" (Meek, 1992, p. 176-177). It begins by taking a look at who is responsible for creating picturebooks, a look from within, from the creators, and the implications this may have upon the way pictures and words create meaning. It continues with an account of the discussion around the possible taxonomies of picture-word dynamics proffered by academics in the field of children's literature, with a view to creating a framework with which to describe the picturebooks selected in this study.

Illustrations in picturebooks have only been taken seriously as the object of study since the mid 1980s (Lewis, 2001a; Sipe 2012), when academics began to look in detail at the complex relationship between pictures and words. There has been a particular focus on picturebook titles that appeared in the second half of the twentieth century (Pinsent, 2008), as a result of the advances made in printing technologies at that time. Before looking at what the academics have written let us consider the creators of the picturebook, for they are the ones responsible for the pictures and words on the pages.

1.3.1 The creators

Due to their multimodality, the creation of picturebooks demands two skills: writing and illustrating, to which a third can be added, that of design (Ramos, 2008; Salisbury & Styles, 2012), mentioned in an earlier section when acknowledging the picturebook as an object. There are several ways that the writing and the illustrating skills can come together during the creation of a picturebook, but more often than not they are brought together by a publisher in the form of an author and an illustrator, two separate professionals who may or may not communicate with each other (Nodelman, 2003). In reality the latter appears to be the case: when asked about his relationship with illustrators, author Michael Rosen responded, "I don't really have a say. I send off my words and sometimes I get back a 'What did you mean by that?' I trust the illustrator in conjunction with the editor" (Lane 2008, np). Martin Waddell, another author, stated, "It's a marriage between the writer and the artist. I never own a picturebook in a way I own one of my novels; I provide a framework for the artist to give the depth" (op. cit.); Julia Donaldson, also an author, confirmed that when she works with illustrator Alex Scheffler, "all the illustrative ideas are his. He adds so many little witty touches to the books" (op. cit.). These are examples of the different ways authors see their work alongside illustrators, but they all denote an attitude of recognition for what the illustrator brings to the final piece.

Salisbury (2008) describes illustration as breaking free from its connection to graphic design, where images are created for a designed printed page and usually alongside the printed word. Instead, picturebook illustration now focuses on the content, a content which relies heavily on the visual and where words are no longer essential. He highlights an increased number of author/illustrators in contemporary children's book illustration producing this content-focussed illustration. When the two skills of writing and illustrating come together in one person they are often referred to as picturebook creators, or what Salisbury (2008) has recently called an "authorstrator" (p. 23). He also emphasizes the artist in picturebook creators, "artist-illustrators" (2008, p. 25), and their inclination towards playfulness, which he considers key to their creativity and intuitiveness. Examples of author/

illustrators would be the well-known names from the 1960s like Quentin Blake, Raymond Briggs, John Burningham, Eric Carle, Shirley Hughes, Pat Hutchins and Maurice Sendak, joined by Anthony Browne and the more recent Shaun Tan, Lauren Child, Lucy Cousins, Emily Gravett and Oliver Jeffers.

Picturebooks have been described as resulting from the work of one or two creators, the latter being greater in number as the vast majority of picturebooks are authored and illustrated by different people. Nikolajeva & Scott (2006) maintain that when the number of people involved in the creation of a picturebook increases, it leads to "ambiguity and uncertainty in the validity of the interpretation" (p. 29). They consider exceptions to this being author-illustrator teams like Helen Nicoll and Jan Pieńkowski, the Ahlbergs, Jeanne Willis and Tony Ross, and Jon Scieszka and Lane Smith, among others. The point they are making is that a good picturebook can usually only be created when there is a relationship between author and illustrator - for in picturebooks, the pictures do not just illustrate the words, which is often the result when two strangers meet on a page.

This is contended by Nodelman (2003) who considers all texts a result of picture and word interaction, and their subsequent interpretations to be owned by no-one, least of all their creators. It is an argument that follows the literary theories of Barthes (1977), and reader-centred response theories (Beach, 1993) in which response to a text is varied and dependent upon the reader (see also comments by Browne with Evans, 1998), which will be discussed in a later section on reader response.

1.3.2 The academic deliberations

Author / illustrators, authorstrators or artist-illustrators tend not to look at their work from the academic perspective. We are aware of their thoughts and opinions through interviews, which invariably portray irreverence for the audience of a certain picturebook (cf. Blake, 2003; Tan, 2001), as well as surprise at some of the interpretations given to their work (cf. Browne with Evans, 2009; Burningham 2009). Picturebook creators seem mostly unable to step outside what they do, and prefer to let the very object explain itself

(Salisbury, 2004). Academics take it upon themselves to analyse the finished product, or artifact, and look at it "from the outside in" (Salisbury 2008, p. 25), and it is a summary of these deliberations that follow.

Hunt (2001) has described picturebooks as being "the richest and potentially most rewarding of literary forms" (p. 291). He emphasizes, however, that first one must put aside the prejudices associated with "'mixed' art forms" (op. cit.), for it is the multimodality of a picturebook which brings on the challenge of accepting what the visual can bring to communication (Kress & van Leeuwen, 1996). Barthes has asserted that "writing and speech [continue] to be the full terms of the informational structure" (1977, p. 38). While analysing the sign systems within advertising, Barthes maintained that images are "polysemous", bringing with them multiple meanings of which any number could be chosen or ignored by the looker, but that it is the linguistic message, carried through the words, that helps the looker focus on, and therefore understand the meaning conveyed through the image. He is quite specific in describing this as "subtle dispatching" towards a meaning or significance which has been chosen in advance (1977, p. 40), giving the words a "repressive value" (op.cit.). Barthes labelled this as "anchorage" and described it as the most common function of the word in the word-image relationship. A second, less common function, "relay" (1977, p. 41), describes a more complimentary relationship between words and images, where both are considered together to produce the intended narrative. Nevertheless, despite accepting that pictures and words can be equal in their provision of significances, Barthes still believes that images are dependent upon words for meaning making.

In contrast, Kress & van Leeuwen argue that an image is not dependent upon words to produce meaning but that "each does so by means of its own specific forms, and independently" (1996, p. 17). In devising a grammar of visual image influenced by the systematic grammar of spoken discourse proposed by Halliday (1975), they have made comparisons between language and visual communication, elaborating on how the structure of an image conveys meaning. Their underlying message is that a "tool-kit" is needed for reading images, in a world increasingly dominated by the visual.

In their work they do not focus in particular on how picture and word make meaning within picturebooks. Astorga (1999) on the other hand has used their ideas of visual grammars in her research, comparing picturebooks and reading schemes, and concludes that a visual grammar can be useful in developing teaching strategies to help students understand how language and image generate meaning together.

The idea that pictures are to be read as though they were words, even if following a grammar, is challenged by Lewis (2001b) who, whilst agreeing that pictures do have a discursive component, states that “unlike language, (...) they cannot be dissolved into, merged with, forms of verbal discourse no matter how much the concepts and procedures of semiotics seems to blur the boundary” (p. 95). Pictures and words are different, pictures show and words tell, despite the fact that the interpretation of an image is mediated through language that is heard or read. Indeed, Lewis is in agreement with Barthes (1977) when he says that minds are “word-shaped”. But the relationship in picturebooks is symbiotic as “the telling influences what we take from what is shown and the showing helps us interpret and understand what we are told” (Lewis, 2001b, p. 97). This relationship means that neither picture nor word is read in isolation, and that both are dependent upon each other.

The three views described above are typical of the discussions involving pictures and words, depending on the fields within which they are discussed. Barthes was a semiotician, Kress and Van Leeuwen belong to the field of visual communication and Lewis is a children's literature specialist. Their conclusions support their fields of interest.

Lewis (2001a) is one in a long line of children's literature specialists who have addressed the issue of picture and word in picturebooks. When the serious studies of picturebooks emerged in the 1980s academics began to focus on the picture, which till then had been generally ignored in the theoretical treatment of the picturebook (Nikolajeva & Scott, 2006). Pioneer publications in English were by Schwarcz (1982), Moebius (1986), Nodelman (1988) and Doonan (1993). According to Nikolajeva & Scott (2006) these

authors gave us a number of tools with which to discuss images in picturebooks. However picturebooks are not just images, but the combined result of pictures and words interacting. In fact, Nodelman & Reimer (1992) describe picturebooks as containing three stories, "the one told by the words, the one implied by the pictures and the one that results from the combination of the first two" (p. 153). Here meaning is created through the two mediums in different ways and multiple taxonomies have since been produced to enable us to discuss and describe the ways in which the pictures and the words "inter-animate". Metaphors have emerged to help describe this relationship, often reflecting the different voices involved in the creation of a picturebook.

Doonan (2004) describes metaphors coming from "weaving, music, dance, geology, (and) biology" (p. 27). Sipe (2012) also highlights a number of metaphors from the arts as well as science and technology. Just a few of these metaphors are included here: an author who wrote the words his wife illustrated described a picturebook as "an interweaving of words and pictures" (Alhberg in Moss, 1992, p. 21); Grey (2006, n.p.), an author/illustrator, calls the relationship one of a "double-act", where pictures and words each "do a different job". Ramos (2010) compares the relationship to a dance, the skill of each partner intensifying as they come together to produce the dance itself. Sipe describes the relationship as being a "synergy of words and pictures" (Sipe, 1998, p. 98), where together they produce "an aesthetic whole that is greater than the sum of the individual parts" (Sipe, 2008a, p. 23). Lewis (2001a) compares the relationship to that of an ecosystem where "the words come to life in the context, the environment, of the pictures and vice versa" (p. 48). These metaphors are evocative descriptors and serve well to introduce the multiple taxonomies proposed by academics for how the words and images relate to each other and create meaning.

1.3.3 Taxonomies of word - picture relationship

There are a number of taxonomies to describe the picture-word "double act", and there is both overlap and disagreement. There is also belief that

categorization is futile. This section looks first at the various categorizations, and then provides a short discussion of the counter arguments.

Sipe (2012) cites Schwarcz (1982) as presenting the first organized typology of picture-word relationships. Schwarcz (1982) categorized the word and picture relationship into two types: "congruency" and "deviation" (pp. 11-15). "Congruency" describes a harmonious relationship, where illustrations "double or parallel what is said in the text" (p. 14), although they can move from referring directly to the text to elaborating, amplifying or extending it. Here the two modes can also take turns in telling the story; in some cases the pictures take over completely. He states that there is never redundancy in the relationship. "Deviation" describes the two modes opposing each other, in some cases telling different stories. He highlights the enjoyment a reader gets from perceiving both stories at once in this relationship.

Golden (1990), Agosto (1999) and Nikolajeva & Scott (2000; 2006) have all attempted to define to a greater extent how pictures and words work upon each other. They provide a deeper understanding of how the two modes can behave within a picturebook. There is, however, some disagreement, as well as confusion, which further highlights the complexity of the visual and the verbal coming together.

Golden (1990) provides five picture-word relationships and, in contrast to those that follow, she does not place them on a continuum of simplicity to complexity. Instead she focuses on which relationship carries the primary narrative, in so doing possibly ignoring how the pictures and words influence each other (Sipe, 2012). Here are her five categories:

1. Text and illustration are symmetrical;
2. Text depends on illustration for clarification;
3. Illustration enhances, elaborates text;
4. Text carries primary narrative, illustration is selective;
5. Illustration carries primary narrative, text is selective.

(Golden 1990, p. 105).

It is important to point out that Golden believes that one relationship or the other does not improve the narrative, they are merely different narratives. She also states that despite considering the illustrations redundant in her symmetrical category, there is never "a one to one correspondence between information sources" (1990, p. 107). It would also appear that, in accordance to the definitions in earlier sections, category 4 describes an illustrated book not a picturebook, as the words develop the storyline, not the pictures.

Towards the end of her chapter Golden maintains that several types of interaction may be present in any one picturebook, and despite using these five descriptors she concludes by using Barthes' (1977) term of "anchoring" in relation to both pictures on words and vice versa, inferring that each serves to "reduce the signifieds that can be generated by language and image" (Golden, 1990, p. 118). It would appear that Golden is in agreement with Lewis (2001a) in that each mode is dependent upon the other for meaning.

Agosto (1999) describes two main relationships between pictures and words: the twice-told tale, which she has labelled "parallel storytelling", where each event of the story is depicted in both words and pictures, similar to Golden's "symmetry". Of her second category, "interdependent storytelling", she states that "the reader must consider both forms of media concurrently in order to comprehend the books' stories" (1999, p. 267).

Agosto's article focuses on her interdependent category, as she attempts to emphasize how different words and images can be. She therefore proposes an interdependent storytelling model, dividing this category into "augmentation" and "contradiction" (1999, p. 270). "Augmentation" refers to picture and word relationships amplifying, extending and completing each other. In "contradiction" the words and pictures provide conflicting information. Each of these categories is divided into subcategories, implying that each relationship uses different devices. "Augmentation" amplifies, extends and completes using the tools of irony, humour, intimation, fantastic representation, and transformation. "Contradiction" uses irony, humour and disclosure. Sipe (2012) describes Agosto's premise as being concerned with

the add-on effect of illustrations to text, and argues that there is a equality between pictures and words and words and pictures.

According to Agosto, several categories are exhibited in individual titles and this in itself emphasizes how it is not possible to categorize particular books, but instead helps us see the "effects that pictures and picture sequences can have when placed alongside different kinds of verbal texts" (Lewis, 2001a, p. 41). Agosto also very clearly points out that she sees her model of interdependent storytelling as evolving "as storybook writing and illustration advance and mature", as "authors and illustrators are likely to develop new functions of their media, including new ways that words and pictures can share the role of storyteller" (1999, p. 269). It would indeed appear to be the case, in particular when considering contemporary picturebooks in the post-modern category (Pantaleo, 2008).

Nikolajeva & Scott (2000) describe their attempts at categorizing picture-word relationships as being a systematic approach to "the wide array and diversity of the dynamics that picturebooks embody" (p. 225). They begin by emphasizing the importance of making a distinction between illustrated books and picturebooks (which they write in the compound form), but lament that previous theories are "not nearly adequate enough to describe the broad spectrum of the picture-word dynamic, which stretches from verbal narratives illustrated by one or two pictures to picturebooks with one or two words" (p. 226), thus placing illustrated books at one end of the continuum and wordless books at the other. They attempt to categorize those that lie in between these extremes.

Nikolajeva & Scott's (2000; 2006) first category defines a picturebook with words that tell us "exactly the same story as the one we can 'read' from the pictures" (2006, p. 14), and emphasize the fact that very little is left to the imagination. In their book (2006) they give this category three labels, "symmetrical", after Golden (1999), "complementary", and "consonant". They imply that when the two modes say the same thing, leaving no gaps to fill, the result is passive readership. They differentiate between symmetrical and complementary by describing the former as leaving the same gaps or

having none at all, producing "two mutually redundant narratives" (2006, p. 12), and the latter as filling each other's gaps. Nowhere in their book do they define a consonant relationship.

In their article (Nikolajeva & Scott, 2000) the definitions are different. They move along a continuum of word-picture dynamics, from symmetrical, "when words and pictures tell the same story", through to "enhancing", when "pictures amplify more fully the meaning of the words or the words expand the picture so that the different information in the two modes of communication produces a more complex dynamic" (2000, pp. 225-226). When this latter relationship becomes "very significant" they say the "dynamic becomes truly complementary" (op cit.). Quite a different definition to that of their book quoted above. Enhancement is described as being "minimal" where the verbal text carries the narrative and the visual enhances parts of it only, or "significant", providing the aforementioned complimentary relationship. Pictures and words are portrayed as rarely overlapping, but working "together to strengthen the ultimate effect" (Nikolajeva & Scott, 2000, p. 230).

From "enhancing" Nikolajeva & Scott move to "counterpointing" which defines a dynamic created by words and pictures collaborating "to communicate meanings beyond the scope of either one alone". In their article they consider the extreme form of counterpointing as being a "contradictory" interaction. Here words and pictures appear in opposition to one another, where "ambiguity challenges the reader to mediate between the words and pictures to establish a true understanding of what is being depicted" (2000, p. 226). Counterpoint is described at length and divided into "ironic counterpoint", "perspectival counterpoint" and "counterpoint in characterization". Nikolajeva & Scott do state that this terminology is not unconditional, as the relationships they have described will never be totally symmetrical or contradictory. However they assert that these definitions are useful in analysing how picturebooks present setting, characterization, point of view, temporality, etc. They also state that generally individual picturebooks "rarely fall neatly into any one category" (op. cit.). But the

categories are constructive in directing our thoughts towards how the pictures and words relate to each other.

1.3.4 To be or not to be symmetrical

It would seem that Golden (1990) and Nikolajeva & Scott (2000; 2006) agree that when picture and word are symmetrical the picturebook is less interesting, less worthy of discussion. In these cases, Golden considers the illustrations redundant and Nikolajeva & Scott go so far as to consider both word *and* illustration to be redundant. It should be emphasized that earlier Schwarcz (1982) stated there was no such thing as redundancy in picturebooks. In accordance, Lewis (2001a) maintains that symmetry is just another form of interdependence. Nodelman (2003) too is of the opinion that symmetry is not possible and deems this particular categorization as being logocentric for, indeed, the words could just as easily be describing the illustrations. He asserts "it is a category required by the act of system-making but not existent in reality. (...) it reveals a dismissive disdain for the possibilities of pictorial communication" (2003, p. 199). These opinions are contrasting and though Nikolajeva & Scott (2000; 2006) are widely cited, latterly Nikolajeva in particular has begun referring not to symmetrical relationships, but to "verbal and visual plots" being "mutually redundant" (2010, p. 58).

It is Nodelman (1988) who argues most vehemently for the interdependence of pictures and words being above classification. In his chapter on the relationships of pictures and words he begins by saying:

As we respond to picture books, the words of the texts so permeate our experience of the pictures that the two seem to mirror each other. But they do not in fact do so - as becomes obvious as soon as we separate them from each other. (p. 193ff).

Nodelman goes on to describe numerous examples of words turning pictures into narratives, and vice versa. He argues that it is simplistic for us to accept that words provide lineal and pictures spatial information. Reading a sequence of words implies a holistic approach to recognizing the end in relation to the beginning. In addition, pictures form a sequence, which can imply a cause-and-effect relationship on time. He eloquently concludes that,

"well-wrought words do in fact impose holistic patterns on the lineal; (...) and well-wrought pictures do in fact demand specific lineal interpretations of the visual whole" (1988, p. 201).

In practice, when looking at a picturebook page which contains pictures and words, Nodelman describes how words are seen first as separate pieces, which are put together to form the whole, compared to how pictures are seen first, as a whole which is only later separated into various parts. Language begins with details and moves to a whole; pictures begin as a whole before providing the details. This is why "words are best at describing relationships of detail, pictures best at giving a sense of the whole" (1988, p. 202). However, each can do both, as well as help each other to do so. Nodelman highlights several ways in which words can affect the pictures: he refers us back to Barthes' terminology of "anchorage" (1988, p. 113), where the words help us see certain aspects of the image, giving them the significance the author / illustrator believes they need. Words can clarify pictorial meaning, for example indicating a flashback sequence, can support the narration of cause and effect, provide emotional significance and finally they can tell us through their descriptions (or lack of) what matters and what does not. But for Nodelman the picture-word relationship is a complementary one, very like Lewis' description of an ecosystem (2001a), a symbiotic relationship. He writes, "because they communicate different kinds of information, and because they work together limiting each other's meanings, words and pictures necessarily have a combative relationship; their complementarity is a matter of opposites completing each other by virtue of their differences" (Nodelman, 1988, p. 221).

In support of Nodelman and Lewis' opinions, Silva-Díaz (2006) also reasons that as we engage with a picturebook, adjustments are made "calibrating" the meaning created by the words on the pictures and vice versa. It is for this reason she states that pictures and words can never be symmetrical, as each mode adds to or limits what the other states. She concludes that one of the modes may appear to be redundant in creating meaning, when in fact it is sharing the narrative task, which she maintains is a characteristic of a good picturebook.

Nikolajeva & Scott (2006) are quite clear about their opinion of picturebooks they consider inferior, picturebooks of the symmetrical category, which leave readers passive and together with Agosto (1999) they share an interest in picturebooks at the complex end of the continuum, those titles that contain a more dynamic interaction between the two modes. It is natural that more is going to be said about a complex relationship than a simple one. However Nodelman (1988), Lewis (2001a) and Silva-Díaz (2003) contend that neither is better than the other, not only in the belief that any one picturebook can be made up of multiple word-image interactions, but because they truly consider the two modes to act upon each other at either end of the continuum, due to the inherent qualities of being pictures or words.

Pictures and words come together in so many different ways, producing complex, multilayered narratives in particular when illustrators provide more information by showing through the image, as opposed to telling through the word (Lewis, 2001b). Possibly, then, an understanding of the relationship between words and pictures is best seen as:

(...) the telling influences what we take from what is shown and the showing helps us interpret and understand what we are told (...) it is precisely in their difference and their mutual animation that the fascination and the value of picturebooks reside. (2001b, p. 97).

1.3.5 Further discussion around words and pictures on a page

There is no such thing as inferiority, only different degrees of complexity. This is supported by the research of Baptista (2005; 2008), which acknowledges research related to the two hemispheres of the brain being responsible for processing different types of information. The left is verbal and analytic and the right is non-verbal and global (Edwards, 1992). This means that the two hemispheres are suited to different tasks, the left naturally aligns with analysis, detail and language and the right is dominant for visual spatial tasks (Robinson, 2008). Following an illustrated text is therefore a complex activity involving both sides of the brain (Nodelman, 1988). Baptista (2008) has referred to the changes of cognitive processing

that arise when confronted by what she calls different "*instâncias textuais*" (p. 31). Her proposal is influenced by the work of graphic designers and on theories of visual literacy where the opinion is that visual texts are not deciphered, a term used in the reading of verbal texts, but "understood" (2008, p. 31).

As with Nikolajeva & Scott (2000), Baptista's typologies run along a continuum. At the simple end of the continuum, "*interpenetração*" (Baptista, 2008, p. 32) is where the visual and the verbal are annexed in partnership but do not significantly affect each other. At the complex end of the continuum the verbal and visual texts are brought together to produce a "*producto factorial das duas instâncias*" (Baptista, 2008, p. 31), where words and pictures are no longer simply annexed, contributing in their entirety to a final product and in so doing losing their individual identities. She portrays each of the texts in her typology as prompting the use of one side or the other of the brain to process the information to enable the act of understanding instead of reading.

Baptista has labelled her three text types "*Textos mistos*"; "*Textos híbridos*"; "*Textos fusionais*" (Baptista, 2008, p. 31). With "*Textos mistos*" each text, visual or verbal, is understood separately, resulting in either cognitive or visual processing using either one side or the other of the brain. A mixed text is comparable to Agosto's parallel storytelling model. This would concur with Nikolajeva & Scott (2000) and Agosto (1999) in that readers are perhaps more passive in their interaction with the two modes in these types of picturebook. With increased textual interpenetration, moving into "*textos híbridos*", bimodal processing takes over, as both sides of the brain simultaneously process cognitively and visually. Understanding is generated as one moves between the visual and the verbal, progressively approving or disapproving hypotheses, thus determining how the text is understood. Expectations about what will be read or seen depend very much on how the understanding of the verbal and visual develops in its own particular hybrid way. Comparisons can be made to the idea of calibrating between picture and word, discussed earlier. A picturebook with "*textos fusionais*" obliges the reader (or "understander") to constantly select either an iconic reading or an

arbitrary one, interpreting as they go along. There is a challenge to deciphering or understanding the final product, to disentangling the words, when they appear to be as much the visual as the actual pictures. According to Baptista (2008), this makes for a bimodal processing in which the aspect of cognitive processing still needs defining.

Unfortunately Baptista's work has been mostly with adults, and looks at a wide variety of visuals, including publicity, art and picturebooks (Baptista, 2005). But her typology has resulted in a desire to overcome problems in the act of reading, the research of which tends to focus on the verbal text and ignores the visual. Accepting that word and image inter-animate in different ways, Baptista's attention to progressively complex bimodal processing confirms that there are increasingly complex challenges involved in the different word-image relationships. How these challenges affect children as they read has fuelled the debate about reading instruction in the United Kingdom. This has oscillated between using "real books" (Waterland, 1988) versus graded reading schemes, which are written based on teaching approaches, often using a limited number of words, a controlled vocabulary, unimaginative illustrations and, according to Meek (1988, p. 19), "offer readers no excitement, no challenge, no real help". Waterland (1992: 160) considered "real books" as a "media of teaching", as opposed to a method, based on "an appreciation of the literary qualities of picturebooks and a preoccupation with reading as a meaning-making process" (Beard & McKay, 1998, p. 72). This she stated due to her belief that the two texts, visual and verbal, both contribute to the reading (or understanding) process.

Research consistently carried out by Evans & Saint-Aubin (2005) (see also Evans et al. 2009; Roy-Charland et al., 2007) involves eye-movement studies and has investigated what children actually look at when sharing a picturebook with an adult. Evans & Saint-Aubin (2005) cite research that confirms children are interested in the illustrations in picturebooks, either by asking questions or by pointing, and state that as much as 90% of the children's responses were related to the illustrations in one way or another during shared reading (see also Yaden, 1988). Their research is an attempt to better understand whether shared reading does actually develop

knowledge about written language symbols, especially if attention to print occurs in only 10% of the occasions.

For their research they selected three picture-word layouts (note that this refers merely to the space covered on the page not the dynamics within the picture-word relationship): written text appearing at the bottom of a page; written text on the verso page; or written text as speech bubbles. All three picturebooks were described as containing rich, coloured illustrations. Results from two studies involving 15 children, from 48 to 61 months old, show that the children were unaffected by the spatial arrangements of the written text and the illustrations, and that when given more time with the books continued to focus on the illustrations. In similar studies, Justice & Lankford (2002) and Justice et al. (2005) confirm these results, when they investigated print-salient (pages with labels, speech bubbles, visible sounds etc) and picture-salient picturebook pages, with results showing that children did attend more to print in the print-salient books but that time spent on print was minimal with both types of picturebooks. These investigators conclude that even children with considerable pre-literacy knowledge are unlikely to attend to print, and suggest that if awareness of print forms and functions is the educational goal then mediators should deliberately and actively encourage children's engagement with the print components of the picturebook.

A later study by Roy-Charland et al. (2007) compared eye movement from preschool through to grade 4 children during picturebook read alouds, and confirmed that attention to print increased with age, indicating that being able to read leads children to attend more to print. The study also confirms that, with the older children, if the text difficulty exceeded their reading skills they spent less time looking at the print. These results are unlikely to have implications in preschool classes, but need considering with children in older primary classes, implying care in the selection of shared text reading levels.

The aforementioned work involving left / right brain activity and eye-tracking studies provide thought-provoking information for the research project undertaken for this study, although both delve into different areas of

research and involve a more quantitative approach to data collection and analysis. Nonetheless, it is relevant to consider the print salient aspect within the picture-word dynamics of a picturebook and how this could influence the way in which children respond, as well as how the picture-word dynamic may affect how the two sides of the brain work together to create significance.

1.4 Summary and concluding thoughts

The previous section has attempted to provide a comprehensive definition of the picturebook, a literary genre now been taken seriously for approximately thirty years. The definition began with a look at the word itself, which reflects the unity of picture and word within the object. Definitions and examples were drawn almost exclusively from English speaking academics due to the fact that the study was centered on publications from English speaking nations where the use of picturebooks and the culture of illustration has a long held tradition. These definitions have accentuated the multimodality of the picturebook, highlighting the pictures as co-creators of the storyline, and the role of the book as an object, with all parts contributing to the whole.

The section continued with an overview of largely English literature describing the picture-word inter-animation, which contributes to making the picturebook the recipient of intense study within children's literature. The different taxonomies created by academics clearly denote a complexity which demands both understanding and respect. There is disagreement in how the pictures and words interact to produce meaning, highlighting the complicated play between words and pictures. This as yet has not overflowed into the world of ELT, but remained firmly in the field of children's literature and visual literacy studies.

Finally, information concerning brain activity and eye movement in relation to the visual and verbal on a page was briefly shared. These slightly more practical slices of information help put some of the previous arguments into perspective. Baptista's typologies in particular, which highlight possible changes of cognitive processing in relation to different textual instances, resulting in a continuum of picture-word dynamics, are enticing and could possibly support a criterion for selecting picturebooks in an ELT classroom,

encouraging teachers to consider how selecting picturebooks which are towards the simpler end of the word-picture dynamic continuum may result in passive responses.

With a view to better understanding the picture-word dynamics within picturebooks, there is much disagreement about how pictures and words inter-animate, as well as whether there is redundancy when the illustrations and words show and tell equal or similar information. Nevertheless, it has become obvious that pictures and words inter-animate along a continuum of simple to complex, and that this will affect how children react to the picturebook itself. It is Serafini & Giorgis (2003) who emphasize that in addressing categories for picture and word interaction, what is important is to highlight the importance of never attending to one mode or the other separately. Instead, the issue lies in helping children to interrogate the multimodal relationship between text and image and come to sophisticated understandings of what is offered through the book as object, "a unique literary experience, where meaning is generated simultaneously from written text, visual image and overall design" (Serafini, 2009, p. 10). This brings us back full circle to Bader's (1976) definition at the beginning of this chapter. To really make the most of a picturebook, it is essential that all its parts are considered and a focus on one or the other means ignoring a substantial part of the whole. The next section concludes this chapter, and examines what has been written about how children respond to the visual and verbal within picturebooks.

2. Picturebooks in the classroom: a focus on response

The second part of this chapter looks at how picturebooks have been used in the classroom with a focus on response; chapter 2 provides a discussion around picturebooks in the classroom for language development. To begin, this section looks at reader response - that is, how children respond to picturebooks in the classroom. It begins with a brief discussion of the main reader response theories. These theories have focussed on response to literature, poetry and novels, and in the main with older students and adults.

Nevertheless, these theories are important, as they have influenced the way researchers approach reader response to picturebooks. Response to visual texts is also considered briefly and the chapter concludes with a detailed analysis of recent research into children's response to picturebooks. Several response categories are described, with a view to providing a background for the categories used in the ensuing data analysis of this investigation project.

2.1 Reader response criticism

Reader response criticism is literary theory which focuses on the reader, the focus is on making meaning, in extracting meaning from the text, not by looking explicitly at the processes with which a reader makes meaning (Beach, 1993). Reader response criticism is the third stage in a long history of modern literary theory, following first a preoccupation with the author, shifting in turn to interest in the text, and now looking at the reader. The reader response theories of Rosenblatt and Iser are regularly cited when discussing response to picturebooks (Arizpe, 2005; Arizpe & Styles, 2003; Evans, 1998; Madura, 1995; Nodelman, 1988; Sipe, 2008a), not for their reference to response to illustrated texts, for they make none, but to the grounding theories they provided relating the reader to the text.

Iser's theories emphasize a reader created by the text, one who interacted with the text to create the "work", which is set in a "virtual position (...) between text and reader" (Iser, 1978, p. 21). Iser describes an "implied reader", who is controlled by the text through the use of gaps or indeterminacies. Communication between reader and text begins when the reader fills the gaps. Iser describes this process thus:

Communication in literature is a process set in motion and regulated not by a given code but by a mutually restrictive and magnifying interaction between the explicit and the implicit, between revelation and concealment. What is concealed spurs the reader into action, but this action is also controlled by what is revealed: the explicit in turn is transformed when the implicit has been brought to light. (1978, p. 196).

Before moving onto Rosenblatt, it is necessary to highlight the work of Jauss. He is aligned with Iser in textual theories of response (Beach, 1993). Jauss (1982) believed that to fill, or complete, Iser's "literary gaps", a reader accumulates evidence through a number of re-readings of the text. With

each reading the reader creates a horizon of expectations, which builds on the historical horizons that have gone before, in so doing "seeking and establishing the still unfulfilled significance retrospectively" from each new reading (p. 145). Jauss' theory reveals a less experienced reader, gaining experience with each re-read. Subsequently it can be said that texts work upon readers and vice versa, rather like a snowball starting small and getting bigger as it is rolled through the snow. Picturebooks contain a verbal and a visual text, both of which will work upon readers in a number of different ways, and which will enable an accumulation of significances. Within visual appreciation, which is touched on briefly in the following section, the concept of transaction, of revisiting and filling gaps, is similar.

Rosenblatt's work falls into the experimental theories of response, that is, it focuses on the reader and their engagement and involvement in meaning making through the text (Beach, 1993). Rosenblatt's notion of "aesthetic reading" (1995, p. 31) requires that the reader direct their attention towards the affective aspects of the reading experience. Her view was that literary insight and aesthetic judgment will never be taught from an imposing other. A reader comes to a book "from life" (p. 34) and her theory of a "two-way 'transactional' relationship" (p. ix) between reader and text, creating another text from our own personal reactions and experiences with the original, has been highly influential in school contexts. Here, a reader's literary exploration is derived from the sequential, but culturally embedded, acts of the writing then the reading (Booth, 1995). Teachers of older students applauded Rosenblatt's theories in the latter half of the 20th century, considering readers producing meaning from a text as being of paramount importance (Hall, 2005). This view of responding to literature has overflowed into the research involving picturebooks and can be seen in the work of Arizpe and Styles (2003), Evans (2009a) and Sipe (2000; 2008a), to name but a few.

The overarching difference between the theories of Rosenblatt (1995) and Iser (1978) is that Rosenblatt believes in apprentice readers still learning how to read and understand texts and still developing as emotionally engaged readers. Iser, on the other hand, assumes a reader is already experienced and critical, able to fill the gaps set up for them by the author

(Arizpe & Styles, 2008). There is also a difference in how static they view the text to be. Rosenblatt's (1995) view is that the text is incomplete, with interpretation and meaning being created by the reader. Iser (1978) sees the text as created for the reader not by the reader.

Of further interest here is the work of Fish (1980), influenced by the socio-constructivist theories of Vygotsky, which are discussed in depth in Chapter 2. Fish (1980) proposes the creation of "interpretative communities" (though makes no reference to picturebooks in his writings) incorporating Rosenblatt's idea of aesthetic reading, claiming the reader is paramount. His premise is that the "thoughts an individual can think and the mental operations he can perform have their source in some or other operative community, [a reader] is as much a product of that community (...) as the meanings it enables him to produce" (1980, p. 14). In Fish's view, it is not the intrinsic textual or linguistic features that produce meaning, but the context, the interpretive community, which is responsible "both for the shape of the reader's activities and for the texts those activities produce" (Fish, 1980, p. 322). Similarly, Bruner has proposed a "constructivist view of reality" (1986, p. 158), one that has been created by the myriad of realities that have been passed onto us as we interact with the world around us. His work has influenced Chambers (1993) and the "Tell me approach", which involves a communal creation of interpretation taking place amongst younger readers. Chambers poses the question, "Are children critics?" and answers that undoubtedly they are, maintaining that "criticism is autobiographical [based] on the reader's own experience of a text" (p. 21). Chambers' work is with older primary children, though Evans (2006) has very successfully incorporated the approach in primary classes using picturebooks. There is a growing interest in the response of younger children to picturebooks, Sipe (2000; 2008a) in particular has investigated young children's critical stance to picturebooks and defined their literary responses, which shall be looked at in detail in the following section.

2.2 Psychological response

Before moving onto the response to picturebooks per se, it may be of significance to look at a perspective of reader response that Beach (1993) considers "psychological" (pp. 71ff). The theories related to psychological response assume that readers respond in accordance to their cognitive or intellectual development, cognitive abilities and processes. Chapter 2 looks at children's development in some detail, and so it is worthwhile touching on these theories here and they can be revisited in reflection, if not in discussion.

Applebee (1978) concurs with Piaget's (1964) developmental stages illustrating from his investigations, which notably did not involve picturebooks but oral storytelling of traditional stories - that before the age of six or seven (Piaget's preoperational period) children are unable to disentangle themselves from the experience of a story, for there is no evidence of classifying the experience as real or unreal. Applebee compares these characteristics with the traits of egocentrism and centration defined by Piaget as two typical characteristics to be found in children at the preoperational stage. They are unable to take heed of the needs of another, which is particularly evident during retells, and they have a tendency to focus on one particular event within the story.

Appleyard (1990) conceptualizes a different set of stages, the first stretching from preschool to elementary school age. He states that each developmental stage serves as a platform for the next, noting "the young child's intermittent grasp of the boundary between fantasy and actuality (...) yields to the older child's sense of control and identity (...)" (1990, p. 16). According to Appleyard the first phase is that of "reader as player". This stage characterizes children as primarily listeners where they engage in the fantasy world of images, fears and desires. During the act of retelling a story, readers as players focus on specific concrete parts of stories rather than a whole synthesis. This concurs with Applebee's research.

Egan (1997) on the other hand describes development in relation to how the learner makes sense of the world. This takes the form of accumulating

and exercising layers of ability to engage in the world. These layers become more and more sophisticated as children develop. Preschool children are situated in Egan's "Mythic layer", from the ages of 4/5 through to 9/10, similar to Appleyard's phases (1990). There are a number of characteristics:

- Emotions are of primary importance, children respond through categorizing everything emotionally and morally;
- Children are attracted to polar opposites (e.g. good / bad) and they believe the world functions in absolutes, e.g. all witches are bad;
- Their world of imagination is vivid and real, and they quickly move in and out of fantasy;
- Children are capable of abstract thinking;
- Children suppose that the world thinks and feels as they do.

Several of these characteristics have been mentioned by Applebee (1978) and Appleyard (1990), in particular those related to fantasy and egocentrism, but others are new and prompt us to recall how children do respond emotively to stories, as well as quickly labelling characters into pigeonholes. Egan opposes some of Piaget's views, in particular those of "concrete thinking", though he agrees that children's understanding moves from the known to the unknown he emphasizes that we should think of "the 'known' as powerful abstractions and the 'unknown' as anything that can be tied to them" (Egan 1997, p. 53). However, for the time being, it is important to understand that any response to a picturebook will be framed not only in relation to what children bring with them in terms of experience, but with where they are in their cognitive development.

2.3 Response to visual texts

Picturebooks are aesthetic objects (Doonan, 1993) often considered objects of art (Bader, 1976; Sipe 2008a) and from the previous sections the argument that picturebooks are as much, if not more, picture as they are word has been set. Due to this it seems reasonable to mention appreciation and response to visual art. Clark (1960, p. 15 ff.) describes looking at art as

"an active participation". First the art has an "impact" on the viewer, which is followed by "a period of inspection" going back and forth over the piece of art. For understanding to occur, the next stage is close critical scrutiny, focusing on certain aspects of the work, then the observer begins to "recollect", connecting their prior experiences to their understanding of what they can see. This stage should involve thinking, which leads to the final stage of "renewal", where the original image is re-examined, overlooked features are noticed and the image begins to fit into our understood schemata. Clark's stages require some toing and froing, resembling Jauss' theory of horizons, for the new is understood by returning to the old. In accordance with Piaget's assimilation and accommodation (1985), the new in turn helps us look differently at the old. Arizpe and Styles (2003) portray children being affected by their understanding of the visual within picturebooks in this way exactly.

Madura (1995) also describes an aesthetic response to literature emerging from a transaction involving the two modes within a picturebook, for "not only do we have our own visual interpretations of a text but also those of the illustrator" (p. 111). She believes a reader's understanding becomes "a layering of thought and mental imagery" (p. 111) prompted by the printed word and the illustrations together. Madura concurs with Eisner (1994), who pushes for enabling children to respond aesthetically to literature and states that the visual offers multiple opportunities "to understand ourselves as readers and writers" (Madura, 1995, p. 112).

According to Nikolajeva (2009), despite having a well-developed theory of multimodal communication, which includes picturebooks, we are still ignorant as to how "picturebooks are perceived by and have an impact on" (p. 57) young readers. Steps are being made in that direction: Bang's (1991) visual discussions around signifiers is a step in the right direction and Anderson et al. (1998) breach this subject in their work with teacher trainees and school children, where they prompt response to illustrations through art work. They concluded that both trainees and children used their experience as artists to understand picturebook illustrations. Similarly, Evans (2009b) describes children talking in depth about works of art and picturebooks, in so doing

enhancing their understanding. Maderazo et al. (2010) supports a revaluing of the visual in picturebooks, with language teachers and art teachers working together - the art teachers supporting first and third grade students' understanding of pictorial texts in art classes by talking about "Elements of art" and "Principles of design" (p. 439). They concluded that by reading the pictorial and the written text the children's learning, thinking and meaning making was enhanced, providing them with two paths into the story (p. 445). They also noted that there was an increase in language specific to describing and commenting on the visual aspects of a picturebook, empowering the children with another way to access and construct meaning. It was also noted that the children become more critical readers. There is little research that looks at this particular approach and the subsequent development of meta-language to support discussion of these elements, though it is slowly appearing, in particular with older students (see Pantaleo, 2011) - it is possibly the next step to satisfying our need to understanding how children perceive picturebooks.

The following section describes investigation into how children have been observed responding to picturebooks, which since the 1990s has seen more focussed research (Arizpe & Styles, 2008).

2.4 Children responding to picturebooks

Sipe (1999) affirms that "the literary experience of the readers and their social interactions with each other" (p. 120) are what both researchers and practitioners are concerned about at the end of the twentieth century. The 1990s saw the emergence of more focussed research being published, centered on a need to understand how children created meaning with and appreciated picturebooks, however Arizpe & Styles (2008) lament that these studies are diverse in nature, with little account taken to previous attempts at categorizing. This has led to the absence of basic meta-language with which to discuss multimodal texts like picturebooks. To continue this chapter a number of studies are described along with the various categories that have been elaborated as a result. This section ends with a description of the work of Sipe (2000; 2008a), whose categories have been used in this study.

2.4.1 Thompson's model

A publication of note in this first burst of interest is by Michaels & Walsh who adapted Thomson's "Developmental model of reader-response to literature" (1987, in Michaels & Walsh, 1990: 26ff). This is one of the few systems that looks at development through different levels of response and is for use with older students, based on the ideas of Iser. There are six stages to Thomson's model:

Stage 1 - Unreflective interest in action

Stage 2 - Emphasising

Stage 3 - Analogising

Stage 4 - Reflecting on the significance of events and behaviour

Stage 5 - Reviewing the whole work as the author's creation

Stage 6 - Consciously considered relationship with the author, recognition of textual ideology, and understanding of self and one's own reading process.

(Abridged version in Michaels & Walsh, 1990, p. 27).

Michaels & Walsh maintain that most young children will be at stage 1, where they do little more than predict what will happen and be concerned with "unraveling of events" (1990, p. 28); responses tend to be limited to the children enjoying the story for its storyline and surprise ending. There is little thought about the characters, their relationships, the child's experience in relation to the visual and verbal narrative etc. It is debatable that younger children are to be found only at stage 1, as can be seen in the descriptions that follow, for there is published research that shows very clearly that children, as young as kindergarten, are able to produce quite sophisticated responses to picturebooks, as sophisticated as those in Thomson's stages 4 and 5, and even stage 6 (Arizpe & Styles, 2003; Evans, 2009; Kiefer, 1993a; 1993b; Sipe, 2000; Sipe, 2008a; Sipe & Bauer, 2001). Nevertheless, what is useful about Thomson's model is that it provides an excellent support for teachers to see how easily one particular picturebook can be used on different levels, for a good picturebook can be enjoyed at divergent stages of development. Michaels & Walsh (1990) claim that the model caters for the needs of different readers, and also provides insight into where readers are in their reading response, for older learners may still be stuck at stage 1. Hence teachers can identify these situations and create appropriate activities to help students move through the stages.

Sipe's (2008a) overview of the literature related to children responding to picturebooks does not begin with Michaels & Walsh (1990) and in fact makes no mention of their publication. He begins with the work of Hickman (1981), who describes response as being "any behaviour, verbal or nonverbal, that occurred in the classroom and showed a connection between children and literature" (Sipe, 2008a, p. 33). This behaviour includes spontaneous applause or joining in, sharing books, retelling and commenting, dramatic play, making things and using literary models. Evans (2009b) has described response to include drawing and illustrating and specified non-verbal actions like gestures, eye movements and touch. Mackey (2003), in particular, highlights how elements of "play and of performance" incorporate "hands, bodies, voices [and] wits", bringing picturebooks alive to the reader (p. 113) and Styles & Noble (2009) have also documented how children's engagement is multi-sensory. They conclude that it is the complementary possibilities afforded by the duality of modes present in a picturebook that make for such rich responses, which in their study included the children's own drawings. Additionally, Evans (2009c) emphasizes the importance of allowing a reader's response to develop over time, or to allow them to remain silent (Pennac, 2006). There is an indication here of a different approach to categorizing children's responses from those annotated by Thomson (in Michaels & Walsh, 1990), the following sections look at the main trends and categorizations created since the 1980s.

2.4.2 Categories of response to picturebooks

In this section four sets of research spanning over three decades, from the 80s through to the late 2000s, will be discussed. In the early 1980s, Kiefer (1993a; 1993b) was interested in the aesthetic qualities of children's responses, and observed first and second graders in the United States of America in naturalistic settings. She describes the diversity of response encountered and categorized these responses according to Halliday's functions of language (1975), defining them thus:

1. Informative - a pointing or telling function where children talked about the pictures, art styles, or narrated pictured events;

2. Heuristic - a problem solving function, where children speculated about the events depicted, inferred causes, discussed how the illustrations were made, predicted outcomes from looking at the illustrations;
3. Imaginative - recalling, creating or participating in an imaginary world;
4. Personal response - a connecting function, where children associated their own experiences, shared personal feelings and evaluated the book.

Kiefer (1993a) outlined two important points related to her research: first that the teacher's role was important as she scaffolded children's meaning making, modeled how to look at a picturebook and asked open ended questions; and second that children took time to develop their response. She also noted developmental differences in the children's responses, which included reactions to style in the illustrations, also proposed by Applebee (1978), and awareness of an artist illustrator producing the images for a purpose.

Madura (1998) recognized four patterns of response used by the children in her study about response to picturebook illustrations. These were:

- Descriptive - which included retellings and plot summaries;
- Interpretative - which included comments about the story, text-to-life and personal experiences;
- Thematic trends - which manifested themselves in the children's responses to the author / illustrator's themes, styles and techniques;
- Evaluation – which is manifested in children evaluating illustrations.

As can be seen, there are already similarities in these two sets of categories, yet they are given different labels. To continue, a study, which does not provide categories for discussion, is worth referring to for its size and systematic research methods. Arizpe & Styles (2003) describe one of the largest research projects looking into young children's response to picturebooks. The project took place in the United Kingdom and involved

children aged 4 to 11 years old responding to three picturebooks considered “multi-layered texts” and containing “challenging exponents of picturebook art” by two contemporary artists, Anthony Browne and Satoshi Kitamura (Arizpe & Styles, 2003, p. 6). The research team worked with 126 children; they used questionnaires to better understand the children’s reading habits, individual interviews (84 children), small group discussions and drawings to collect responses. In addition they conducted follow up interviews six months later with 21 of the children. The data was analysed with reference to the previous categories of both Kiefer (1993a) and Madura (1998). The results show that children were able to interpret the visual in picturebooks along a continuum of sophistication. What is particularly interesting in their study is the list of perceptions consequently categorized from the children’s responses. The children were aware of the relationship between text and image; artists’ intentions; inter- and intra-textual references; appreciation of visual features like colours, patterns and styles; genre; book and narrative knowledge; an implied audience; and awareness of the reading/viewing process.

No specific categories were defined by Arizpe & Styles (2003) for their study was one which focussed on children’s level of interpretation, and though their results are far reaching, the picturebooks selected were at the complex end of the picture-word dynamic and show a response to this specificity. Upon discussing Arizpe & Styles’ research, Sipe (2008a) also alerts his readers to the wide age range included in their study which makes discerning how these will apply to a narrower age range quite difficult.

To conclude this section on response to picturebooks this chapter now turns to the research of Sipe (2000; 2008a) and the response categories which he created as a result. The description that follows looks at the categories in detail for they are later adapted and used in the analysis of the data collected in this study.

2.4.3 Lawrence Sipe’s theory of literary understanding

Sipe’s work began in the 1990s, but his most important paper, sharing his research on response to picturebooks, was published in 2000, to be followed

with more in-depth descriptions in his book (2008a), *Storytime: young children's literary understanding in the classroom*. Sipe developed a grounded theory of literary understanding from observing young children interacting with picturebooks. Sipe's doctoral thesis and subsequent publications (1996; 1998; 2000) describe his research with just 27 children, but in contrast to Arizpe and Styles' study (2003), which included only three picturebooks, Sipe's research included children's responses to nearly 300 picturebooks over a period of seven months. In addition, the children he observed in his study were all in their first years of formal school education, between 6 and 7 years old. Sipe's book (2008a) includes results from observations of children responding to picturebooks in a number of K-2 classrooms in the United States, with over 100 "completely transcribed picture storybook read alouds" (Sipe, 2008a, p. 252). The resulting theory is by far the most complete of any account so far and portrays children responding according to five conceptual categories, which in turn fit into three basic literary impulses. Figure I.1.1 shows these impulses and their respective enactments:

Literary impulses	Enactments
Hermeneutic impulse	An analytical response An intertextual response
Personal impulse	A personal response
Aesthetic impulse	A transparent response A performative response

Figure I.1.1: Literary impulses and their enactments (adapted from Sipe, 2000, p. 270)

The hermeneutic response includes two enactments, the analytical response and the intertextual response. Sipe (2000) describes this impulse as showing a "desire to master the text" (p. 270) through interpretation or contextualization. The personal impulse denotes a "desire to link or connect ourselves to texts, to draw them to ourselves, and to understand their relevance to our lives" (p. 271). Finally, central to the aesthetic response is "the desire to forget our own contingency and experience the freedom that art provides" (p. 270). Despite the different labels, Sipe's response

categories fit alongside those described by Keifer and Madura above, and successfully expand upon their descriptions. Figure I.1.2 below shows how the three sets of categories align.

	Kiefer 1982	Madura 1998	Sipe 2000
1.	Informative	Thematic trends and evaluations	Analytical
	Heuristic	Descriptive	
2.	-	-	Intertextual
3.	Personal	Interpretative	Personal
4.	Imaginative	-	Transparent
5.	-	-	Performative

Figure I.1.2: Response categories of Kiefer, Madura and Sipe in comparison

Sipe's research led him to conclude that the category that comprised most of the children's responses was the analytical response, and from Figure I.1.2 it can be seen that this incorporates two categories from Kiefer (1993a; 1993b) and Madura (1998). Sipe (2000) considered this response to be the most important as well as the most complex. He divides this category into five sub-categories:

1. Making narrative meaning, which included references to peritextual analysis, structural analysis, analysis of characters, summarizing and understanding of manipulation of time;
2. The book as made object or cultural product;
3. The language of the text;
4. Analysis of illustrations and other visual matter;
5. Relationships between fiction and reality.

The fourth sub-category - that of analysis of illustrations and other visual matter - constituted nearly a quarter of the children's conversational turns in Sipe's research (2000; 2008a). This, in addition to the fact that in all the categories children used words and illustrations together to make meaning,

led him to conclude that children demonstrated a high level of literary understanding, in particular related to the illustrations in picturebooks.

Sipe specifically separates an intertextual response, one that makes connections with cultural products like books, advertisements, films, TV, visual art etc. to that of a personal response, making connections to their personal lives. He believes that personal connections form a heuristic metaphor for learning through a "web of meaning" (2000, p. 256). Hence, the personal response demonstrates children connecting the story to their own lives or stated what they would do as a storybook character. The transparent response labelled occasions when children merged their world and that of the story world, and denotes a very spontaneous response. The final response, performative, labelled children using the picturebook for their own "creative, playful subversion" (2008b, p. 386).

The problem with picturebooks is that they are neither the visual nor the verbal but a complex synergy of the two codes. The research outlined in this section has described responses to individual picturebooks, which in many cases have guided responses to other picturebooks (see Sipe's intertextual response above, 2000), but as Nikolajeva (2009) has stated, these categories of response have still not described the process of understanding and decoding itself. Nevertheless, for the purpose of this study, which looks at children's spontaneous response during picturebook read alouds, Sipe's (2000) categories, introduced here, are pertinent and extremely useful to guide the analysis of the data collected during the fieldwork. These categories will therefore be revisited in later chapters.

2.5 Concluding thoughts

This second section has focussed on the theory in relation to children's response to picturebooks, admittedly entirely based on research in L1 contexts as there is none available in contexts where English is used as a foreign language. Reader response criticism was therefore discussed referencing Iser, Rosenblatt and Jauss, who describe how readers can fill the gaps and create layers of meaning, in addition to creating another text, the result of bringing text and reader together (Rosenblatt, 1995). Following

Rosenblatt's focus on readers and what they bring to the text, the socio-constructivist theories of Fish (1980) and Chambers (1993) were also touched upon, all this with a view to emphasizing what readers can bring to the reading activity. These theories relate, in the main, to written texts, yet they provide a baseline that is consistently referred to when describing children's responses to picturebooks.

Several categories of response were described in relation to research in the last thirty years, culminating in a focus upon Sipe's (2000; 2008a) grounded theory of literary understanding. This theory was described with a view to preparing the reader of this study for its adaptation in the methodology and results chapters.

It is blatantly apparent that there is no research related to foreign language learners and response to picturebooks, neither does response to picturebooks highlight language development as such. However, there are some reported research studies, which have mentioned linguistic developments in their results, and which include L2 learners learning English and these will be mentioned in the latter section of Chapter 2, a chapter that discusses language development in relation to the socio-cultural theories of Vygotsky, and includes reference to studies where language development has been observed using picturebooks, both with and without a focus on the visual text.

Chapter 2: Language development

1. The social context of language development

This chapter takes Vygotsky's socio-cognitive theories and attempts to situate them within the interactive language learning activity that shared read alouds create in the classroom. It begins with a brief look at the theories of language development and continues with Vygotsky's theories in relation to language as a cultural tool and the development of language from social interaction. His "zone of proximal development" is defined in detail, delineating the role it could play during the English activities observed for this investigation project, including explanations of the relationship between development and education, thoughts on imitation and a discussion around collaboration. This section concludes with a comparison between van Lier's concept of "affordance" in relation to the zone of proximal development. The first part of the chapter concludes with a look at Vygotsky's ideas about foreign language learning and relates them to theories of the use of two languages in the classroom, the child's own language (L1) and another language (L2).

The second part of the chapter looks at language development and story. It begins with L1 language development studies that have highlighted the importance of story in language and thus literacy development. There is a discussion of research, which looks at whether there is a relationship between interacting with books and language development within L1 contexts, followed by a review of studies that describe language development and books in an L2 context. This discussion is divided into second language and foreign language environments, and concludes with accounts of the scant research available investigating how the illustrations in picturebooks promote language development. This latter part of the chapter is brought to a close with a brief discussion about emergent reading, with a view to preparing the reader for the use of emergent reading schemes as instruments of analysis for the data collected during fieldwork.

1.1 Theories of language development

Theories for language development have been categorized into three theoretical approaches (Lightbown & Spada, 1999) each focusing on a different aspect of development. Behaviourism, influential in the 1940s and 1950s, purported that imitation and practice, together with positive reinforcement, were the primary processes in language development (Skinner, 1957). This approach to learning formulated theories which dealt directly with "observable and manipulable phenomena" (Wood, 1988, p. 4), ignoring subjective states of the mind. Although behaviourism is thought to provide an understanding of how children learn the regular routine aspects of language it does not contribute to understanding their use of more complex grammatical structures (Hoff, 2009; Saxton, 2010; Shatz, 2009). Innatism came as a direct response to the inadequacy of learning through imitation and habit formation with Chomsky (1959), who asserted that children are biologically programmed to discover the underlying rules of the language system. In agreement, Pinker (1994) also saw language as "a biological adaptation to communicate information" (1994, p. 19). These innatist theories focussed primarily on biological mechanisms of language development and overlooked the ways in which the environment could support it. This led to the third approach, the interactionist theory, which took behaviourism and innatism as being partially correct. Interactionists propose that "language development results from a complex interplay among biological maturation, cognitive development and an ever-changing linguistic environment that is heavily influenced by the child's attempts to communicate with her companions" (Shaffer & Kipp, 2007, p. 387). Language development is therefore a complex interplay of nature and nurture and is dependent upon a rich, responsive linguistic environment, which the learner is involved in creating (Bloom et al. 1996). There are many strands to the interactionist view but a more frequent theme is that language emerges, and therefore develops, through usage in social contexts (Bates et al., 1998; Blum-Kulka & Snow, 2002; Tomasello, 1995; 2003).

The learning theories of the interactionists are associated with the constructivism of Piaget and the socio-constructivist notions of Vygotsky

(Wood, 1988). Both saw language development alongside cognitive development, albeit from different perspectives as will emerge in the following sections, and it is the socio-constructive ideas of Vygotsky that pervade the theories of those who have investigated cognitive processes and their development since the 1970s (Yaroshevsky, 1999). Wells (1999a), author of the influential *Bristol Language Development Study* in the 1970s, relates the theories of Vygotsky and Halliday in his analysis of how children's language develops. In this section it is also Vygotsky's theories that lead the descriptions of how language develops, occasionally in relation to Piaget, but always concluding that interaction within a social context is essential to developing language.

1.2 Piaget and Vygotsky: constructivism and the social slant

This section briefly discusses the different ideas of Piaget and Vygotsky, focusing mostly on the socio-constructivist ideas of Vygotsky in relation to language and cognitive development. There is discussion around social interaction as the development and formation of inner speech.

Let us start with Piaget (1898 - 1980), who recognized that children thought differently to adults, in sharp contrast to the behaviourist climate prevailing when he first published. Piaget described children's understanding and subsequent development as being self-constructed as and when they were mentally ready, and his theory of the existence of stages of development was the basis for "learning readiness" (Wood, 1988, p. 7). For Piaget learning develops from within the child with no external influence, the child acts upon his environment, experiencing it in order to understand it – he declared in one of his annual speeches, " ... the whole truth is reconquered, reconstructed and rediscovered by the pupil himself/herself" (Piaget, 1950 in Munari, 1995, p. 314). This is the basis of his active learning theory, where "intelligence proceeds from action" (op. cit.), and he continued throughout most of his later works in the belief that knowledge is constructed by individuals. Many of his theories have been refuted, emphasizing in

particular the lack of attention to the social and cultural contexts of the child (Donaldson, 1978; Hughes & Grieve, 1980; Light et al., 1979).

Vygotsky's (1896-1934) theories align with Piaget's with respect to active learning but he describes children learning through instruction instead of by self-discovery (1978). Development is seen as a consequence of these learning experiences as opposed to a result of biological stages. In addition, Vygotsky's theories emphasize the dialogical character (Kozulin, 1986) of development, where knowledge and ability is fostered from interaction with more able others through language, which is used as a "tool" (Vygotsky, 1986, p. 216) of thought. Language provides a code with which to regulate and communicate with one's personal surroundings. Language is a socially constituted, historically developed artifact, initiating children into the social workings of their surroundings and it is through language that Vygotsky believed children become the future vessels of the "socio-cultural norms, values and motives of the sociocultural milieu" (Lantolf & Appel 1994, p. 10) that their carers represented.

In his writings, Vygotsky describes language as being responsible for two functions. The primary, earlier function - external speech - is "communicative and interpersonal" (Lantolf & Appel, 1994, p. 15), enabling children to interact in social encounters and joint activities. The secondary function - derivative of the first but no less important - is inner speech (Vygotsky, 1986, pp. 32 ff.), "intrapersonal and cognitive" (Lantolf & Appel 1994, p. 14), which transforms "the way in which children learn, think and understand" (Wood, 1988, p. 27): inner speech structures and guides the progression of thinking and concept formation. Children learn by imitating their social, culturally influenced, environment, and when speech and practical activity converge (Vygotsky, 1978) they begin to interiorize and think for themselves with speech subsequently becoming the vehicle for thinking, reasoning, problem solving and learning. It is this second function, that of inner speech, that provided grounds for further disagreement with Piaget about egocentric speech (Piaget, 1959) and its role in language development.

Piaget considered a preschool child's monologues as egocentric speech, and "evidence of the emergence of linguistic control over his own non-verbal activities" (Wood, 1988, p. 28), and part of the process of becoming a verbal thinker, or as Vygotsky (1986) lamented, "a byproduct of the child's activity" (p. 28), and disappeared when the child moved into the concrete operational stage at seven years old - which according to Piaget is when language becomes rational and social. Vygotsky on the other hand concluded that egocentric speech served an intellectual purpose for children and instead of disappearing became inner speech constituting verbal thinking. In experiments conducted by Vygotsky and his colleagues they observed children's egocentric speech occurring most often during moments of frustration or difficulty, and concluded that it was used as a "planning and self-regulating function" (Wood 1988, p. 28), as "an agent of realistic thinking" (Vygotsky, 1986, p. 33). Vygotsky declared that egocentric speech was therefore actively involved in facilitating the transition from external to internal speech (Lantolf & Appel, 1994). Piaget had described the development of language as going from the individual to the social, but for Vygotsky both the development of language and thought moved from the social to the individual. His socio-constructive theories purport therefore that interaction creates opportunities for language development.

If this is seen in relation to small children in the here and now, Wells (2003) provides an excellent example. Wells (2003) stated that "children talk their way into literacy" (p. 1) following this sequence: first, children exchange meaning through action and gesture; then they develop speech, accompanied and supported by non-verbal actions; following is a child's first encounters with reading and writing, which typically take place during social interaction with others; and finally children begin reading and writing per se and they become literate human beings. There is here a direct comparison to Vygotsky's view of development taking place on two levels, interpersonal and intrapersonal: "every function in the child's cultural development appears twice: first on the social level and, later, on the individual level" (Vygotsky, 1978, p. 57). Learning to read is a developmental feature following that of learning to speak. A supportive other, usually an adult, reads with a child,

creating a social context of collaboration, through language, which facilitates the gradual development of unsupported reading by the child (Daniels, 2001). The shared reading is the interpersonal level; the eventual unsupported reading is the second intrapersonal level. Examples have been used of learning to read not because that is what is expected of the children in this study, but because it is a good example of Vygotsky's theory in practice.

The next section focuses on the relationship between the exterior and the interior in an attempt to clarify Vygotsky's endeavours at understanding the relationship between an individual learner and a supportive other.

1.3 Vygotsky's zone of proximal development

This section looks closely at Vygotsky's zone of proximal development, discussing a series of misinterpretations, and subsequent erroneous explanations, behind the notion highlighting the role of development in its conception. It focuses on the relationship between development and education and the components Vygotsky considered essential to development: imitation and learning.

The zone of proximal development (ZPD) is a concept used, or referred to, in teaching / learning studies in a wide array of educational areas (Chaiklin, 2003), and has been adopted and discussed with relevance to both first language learning and development (e.g. Wells, 1999a) and second language learning (e.g. Lantolf 2006; Lantolf & Appel, 1994; van Lier, 2004). Chaiklin (2003) and Gredler & Shields (2004), among others, alert their readers to a number of misunderstandings about the definition of ZPD, which are three in kind (Chaiklin, 2003, pp. 42-43):

- The first misunderstanding, the "generality assumption", tells us that the ZPD is concerned with the development in doing a particular task, despite Vygotsky stating very clearly that the ZPD is concerned with "development of the higher functions" (Vygotsky, 1986, p. 189) hence not the development of the skill but the development of the child as a whole;

- The second misunderstanding, the "assistance assumption", is one in which the definition aligns with the *how* a more competent other interacts with a child, when in fact Vygotsky was more interested in understanding the meaning of that assistance in relation to a child's learning and development, focusing on *why* it happens;
- The third and final misunderstanding, the "potential assumption", incorporates a belief that a learner has certain properties which can be identified to enhance their learning potential, whereas in Vygotsky's view it is not a potential, but an indication that certain maturing functions are present and can be the object of "meaningful, interventive action" (Chaiklin, 2003, p. 43).

The ZPD was originally devised as a way to assess a child's ability and is indicated by the "discrepancy between a child's mental age and the level he reaches in solving problems with assistance" (Vygotsky, 1986, p. 187), the oft cited definition being, "the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). However Vygotsky also used the concept to look at the relationship between development and instruction - the latter a term used by Wells (1999a) and Daniels (2001)) - having written:

We propose that an essential feature of learning is that it creates the zone of proximal development; that is, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers.

(Vygotsky, 1978, p. 90)

Vygotsky created the notion of ZPD in part as an endeavour to understand the relationship between development and "obuchenie²", a Russian word difficult to translate into English. Schneuwly (1994) and van der Veer & Valsiner (1992) state that it means teaching, but Sutton (1980) insists it means both "teaching and learning", as the word itself refers to both teacher and learner (p. 169). The word "development" is essential in the concept of

² "обучение" in Russian Cyrillic

ZPD, and strangely the most overlooked in attempts to understand it. Schneuwly has gone so far as to state that "the problem of development is in effect reduced to one of teaching and learning" (1994, p. 281), which highlights that the focus is on only half of the equation, since the ZPD is about the *relationship between* development and teaching and learning. If this Russian word, "obuchenie" is taken to mean a compound teaching and learning it becomes well suited to Vygotsky's dialectical view of a "phenomenon made up of mutually interpenetrating opposites" (Daniels, 2001, p. 10).

Clarifying that the ZPD is an attempt at understanding the relationship between development *and* a compound form of teaching and learning, it is wise now to look more closely at the definition of development, which will also contribute to a better understanding of the ZPD. Schneuwly states that "development is the appearance of new forms of psychological function" (1994, p. 282) confirmed by Vygotsky as an "unceasing process of self-propulsion" (Schneuwly, 1994, p. 283). The use of "psychological" as opposed to "cognitive" is deliberate, according to the way Vygotsky saw the unity of cognitive and affective aspects within psychological forms (Schneuwly, 1994). The internality of psychological development may appear incongruent within a theory based on social contexts and a dependence upon others - an apparent contradiction between internal and external factors - especially if note is taken of Vygostky's definition of education:

Education can be defined as being the artificial development [of the child]. It is artificial [external] control of the natural process of development. Education not only influences a certain evolutionary process; it fundamentally restructures all the functions of behaviour (Schneuwly, 1994, p. 286).

Vygotsky (1986) presents development as an independent internal process subsequently dependent on the exterior. In addition, he saw imitation and learning as important to development, proposing that they were directly related to each other, once again creating a tension between internal and external factors. His solution was to see this tension as "two poles of contradiction that creates the movement of development" (Schneuwly, 1994,

p. 286). This movement defines the ZPD, and the following quote describes clearly how the tension works in practice:

The fundamental trait in teaching consists of the formation of the zone of proximal development. Teaching thus brings into existence, awakens and nourishes in the child a whole series of processes of internal development, which at any given moment are only accessible to it in the context of communication with an adult and interaction with companions, but which once internalized, will become the child's own conquest (...) the essential point consists of the assertion that the development processes are not the same as those of teaching/learning but are led by them in creating what we have defined as the zone of proximal development. (Vygotsky, in Schneuwly 1994: 287).

Schneuwly argues that the ZPD is ultimately a "relational concept"; it is a juncture between two human endeavours, development and education; it is "a meeting place for external needs and internal possibilities" (1994, p. 288), and in the end it may or may not emerge when these two ventures meet.

Wells (1999a) describes the ZPD as a potential for a child's "intra-mental development that is created by the inter-mental interaction that occurs as the learner and other people cooperate in some activity" (p. 25). Development is dependent upon the exterior, it is dependent upon education and teaching, but it needs an interior thrust, which comes from imitation and learning. It is important to understand that teaching does not place the higher psychological functions in the child learner, instead "it makes the tools available and creates the conditions necessary for the child to build them" (Schneuwly, 1994, p. 288). Development occurs if and when a child appropriates, through imitation, these external elements. This appropriation is self-determining, has its own logic and is in turn dependent upon each individual child (Schneuwly, 1994). Individual children will react differently, and hence take different developmental steps, to the same available conditions. We cannot therefore expect all children in a group to demonstrate the same amount of proficiency or understanding, despite apparently encountering the same learning affordances.

Children do not all demonstrate similar, much less equal amounts of learning from the same encounters, therefore it is important to discuss further the interrelationship between education and development. Influenced by Piaget many psychologists, even today, hold the nativist beliefs that

instruction follows development (Kail, 1998). Although Vygotsky was also of the opinion that a child's actual level of development should be taken into consideration (Karpov, 2005) he argued strongly for instruction to "march ahead of development and lead it; it must be aimed not so much at the ripe as at the ripening functions (mental processes)" (Vygotsky, 1986, p. 188), and therefore not confine itself to the child's presupposed developmental stage. Nevertheless, the extent is not casual, "for the upper limits are set by the learner's state of development and intellectual potential" (Wells, 1999a, p. 25) as well as the child's interests. Assistance should therefore be perceived as significant, and satisfying a very genuine need in the learner (Wells, 1999a).

After reading what has come before, of the simultaneous push and tug of internal and external forces and the ZPD, it should come as no surprise that Vygotsky sees education as leading development, though he emphasizes that development is the precondition of learning and never the result of it. Despite the fact that most of his writings refer to school age children, which in Russia, at that time, was seven years old, Vygotsky sees the meeting of instruction and development as being "connected with each other from the first day of a child's life" (Wertsch, 1985, p. 71).

We can conclude that instruction is necessary and it can be supported and scaffolded by the teacher or by peers, but only if a child is ready to make use of the tools that have been given him/her, through imitation.

1.3.1 The ZPD and imitation

Vygotsky considered imitation as "one of the basic paths of development" (Chaiklin 2003: 52). His understanding of imitation goes beyond mere copying because it means moving from what a child can't do to what he/she can do, by interacting with a more competent other when in the presence of maturing psychological functions. Imitation therefore implies an ability to understand what one is doing, and this is why the action is considered as contributing to development and situates itself within the ZPD. Vygotsky actually went on to claim that there was a "strict genetic pattern between what a child is able to imitate and his mental development" (Chaiklin, 2003,

p. 53). If the ZPD is to be seen as "the area of immature, but maturing processes" (Chaiklin, 2003, p. 53) then imitation is an act which can occur, and is likely to be successful, when it falls into this "area".

Lantolf (2006) describes imitation as "the capacity to map the goal of an activity onto the means through which it is carried out" (p. 91), and therefore distinguishes it from emulation, where the goal is recognized but the means is not. Mimicry resides in the incomprehension of both goal and means. In relation to language learning, Tomasello (2003) brings some interesting theories as to how imitation promotes L1 acquisition. He asserts that L1 learning entails triadic behaviour, that is, it involves infants coordinating interaction with objects and people resulting in "a referential triangle of child, adult and object" (2003, p. 21). This implicates three fundamental skills: joint attention, intention reading, and cultural learning, with the primary mechanism for operating language acquisition via culture being imitation (Lantolf, 2006). Pure imitation, however, would result in children directing the "communicative symbols at themselves" (Lantolf 2006, p. 93), which means they in fact perform "role reversal imitation" (Tomasello, 2003, p. 21), examples of which would be first and second person pronouns. Imitation in this sense concurs with Vygotsky's definition, with children learning their L1 not only by imitating language directed at them in this triadic context, but also that which they overhear in their surroundings.

1.3.2 Collaboration in the ZPD and a classroom full of children

The ZPD is a complex notion and this section has attempted to outline a basic understanding with the intention of applying the sociocultural approach to learning in situ. But before moving on to foreign language learning from a Vygotskian perspective, there are a number of issues that emerge which require some discussion in relation to two associated points. With a view to explicating how interaction and the ZPD might occur in this study, the following section questions the quality, or type of interaction between a more able other and novice; it continues with a discussion related to development in a classroom full of small children.

Daniels (2001) highlights the divergent thought around the social aspect of the ZPD. How is what happens during interaction between a more able other

and a novice labelled? Vygotsky calls this supportive interaction "collaboration", but as has been discovered with other descriptors it is a word he uses differently. It implies "any situation in which a child is being offered some interaction with another person that is related to the problem being solved" (Chaiklin, 2003: 54). This collaboration does not constitute "a joint, coordinated move forward" (Chaiklin, 2003, p. 54), it implies a two-way movement, both from the more able other and from the novice child, "... it takes two to tango".

Daniels quotes Newman et al. (in Daniels, 2001, p. 59), who label this two-way interaction as "negotiation", and additionally Tharp & Gallimore, who call it "teaching as assisted performance" (1991, p. 27ff). A term well used, and possibly as polemic as the ZPD itself, has been coined by Wood, Bruner & Ross (1976), is the metaphor of "scaffolding", which they use to describe this help when it is needed: "such scaffolds help children to learn how to achieve heights that they cannot scale alone" (Wood, 1988, p. 80). Scaffolding is a term describing contingent teaching (Fox, 2005): instruction which matches the level of dependence or independence of the learner by providing help when it is needed. Whether it includes a collaborative element is up to the scaffolder and their notion of collaboration. Whatever the label, if collaboration is taken to involve both parties, Daniels (2001) believes the key question is related to where the support comes from - is it from the more able other or is it from the child? In essence, if it is collaborative it cannot rely upon one or the other, but a combination of the two. As stated above, development is the consequence of internal developmental processes operating successfully during interaction, and in cooperation, with others.

It has also been argued that while the ZPD is generally depicted within a dyadic setting, with a single more able other and a single novice, most school learning situations occur in group settings. Erickson (1996) describes the classroom as an "ecology of social and cognitive relations in which influence between any and all parties is mutual, simultaneous and continuous." (p. 33). The more able other could be one of any, or all, of the individuals in the classroom. This could lead to multiple development within multiple zones of proximal development, resulting from complex interactions between child

and teacher and child and other children. Wells (1999a) reminds us that the opportunity for developing "with and from others applies potentially to all the participants and not simply to the less skilful" (p. 249). van Lier also considers the classroom as an ecosystem, seeing the ZPD as "a learning space in which a variety of proximal processes can develop" (van Lier 2004, p. 156). He pertains that learners learn when they themselves are experts or teachers within a group. He believes that "new knowledge resonates among group members, and is shared as a function of collaborative activity in proximal content" (van Lier, 2004, p. 157). van Lier concludes that the ZPD can be seen in an expanded sense as a "multidimensional activity space within which a variety of proximal processes can emerge" (2004, p. 158). An adapted version of his diagram of an expanded ZPD is reproduced below.

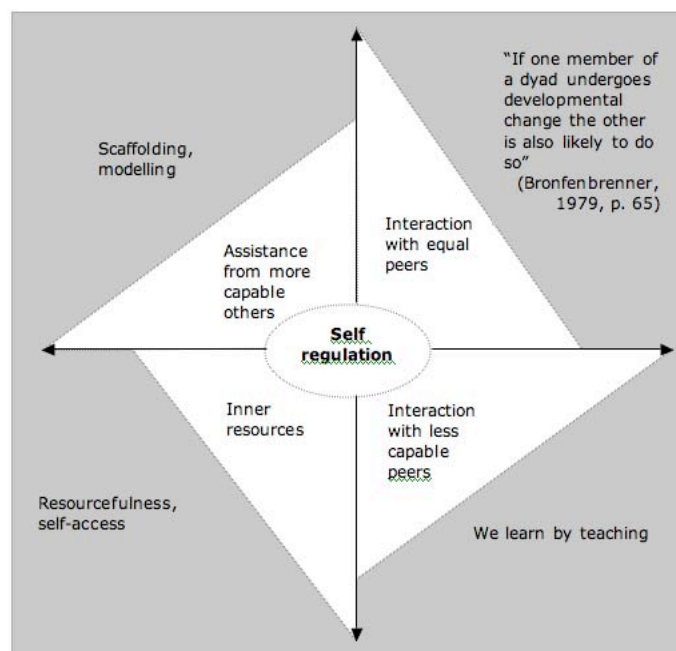


Figure I.2.1: An expanded ZPD (adapted from van Lier, 2004, p. 158)

Dombey (2003) has observed such instances of dynamic relationships between thought and language in primary literacy classrooms and concluded that it is possible to provide students with a "greater degree of autonomy and a greater sense of participating in a shared endeavour" (p. 48). She also argues that the children's side of the classroom dialogue can and should be treated with respect and significance. Miller (2003) has also portrayed this

scenario, calling the communal ZPD an "assistive social space" (p. 290) where her students made meaning and reflected upon meaning during secondary-level literature-based lessons. She also concluded that, "what begins as purposeful social interaction in discussion moves inward to become students' psychological tools" (2003, p. 290). The previous chapter on reader response discussed the social theories of this phenomenon, delineating the work of Rosenblatt (1995) and Fish (1980), whose theories of transaction and interpretative communities can form a bridge between these two chapters.

The next section takes a final look at the ZPD, through the eyes of van Lier, who takes an ecological stance towards education. Here an attempt is made to relate the ZPD with the concept of "affordance" (van Lier, 1996, p. 12).

1.3.3 Affordance and the ZPD

van Lier (1988) agrees with Vygotsky that the connection between "usage" and "development" reflects the socio-cultural context within which language is found. Language is embedded within a context and is part of a process: it therefore develops through use in that particular context. For van Lier this context is authentic and, whether a classroom context or not, it is propitious to learning. He takes an ecological view to language learning and in defining this he writes, "ecological educators see language and learning as relationships among learners and between learners and the environment. This does not deny cognitive processes, but it connects those cognitive processes with social processes" (van Lier 2004, p. 258). van Lier believes that in taking this ecological stance, there is an emphasis on placing language alongside other semiotic systems and that language emerges from interaction within a semiotic experience.

Krashen, also well known for promoting the use of meaningful interactions in a target language, has stated that, "if we focus on comprehension and communication, we will meet the syntactic requirements for optimal input" (1985, p. 65). This he discusses at length under his definition of the "input hypothesis" (Krashen, 1982, p. 20ff) with acquisition taking place from exposure to language "that contains structure a bit beyond our current level

of competence ($i + 1$)" (1982, p. 21). This is the view of learning through an acquisition metaphor (Sfard, 1998) and "input" is a term van Lier (2004) dislikes, considering it too mechanical thus giving a view of language as "a fixed code and of learning as a process of receiving and processing pieces of this fixed code" (p. 90). Instead van Lier appropriates the term "affordance" (1996, p. 12), after Gibson (1977), describing it as a notion related to that of "meaning potential" (Halliday, 1975), but more like "'action potential', emerging as we interact with our physical and social environment" (van Lier 2004, p. 92). In short, affordance is seen as the learning opportunities that arise from an active engagement with our surroundings. This active engagement in language learning results in participation with and use of language, but there is nothing fixed about affordance, for it is dependent upon the learner and their own personal experience as they interact within a semiotic experience. In addition, in defining the term affordance, van Lier outlines a relationship between learner and situation that "signals an opportunity for or an inhibition of action" (2004, p. 4). This evokes Vygotsky's push and pull of internal and external forces within the ZPD, and the dependence upon each individual child.

Affordance not only differs from Krashen's input hypothesis in name but also in essence, for it aligns with the participation metaphor (Sfard, 1998). Dunn & Lantolf (1998) have considered the two metaphors, acquisition and participation, as incommensurable and have compared the concepts at length, confirming that they sit at two very different poles of theories of learning. The notion van Lier has labelled affordance provides us with a clear evocation of Vygotsky's ZPD; it makes it tangible and comprehensible within our context of language learning. Affordances, then, are those relationships that provide a match between something in the environment and the learner. Affordances are present in a classroom full of small children sharing a picturebook, through the pictures and the words on the page and the voices of the teacher and peers - it is van Lier's affordances, not Krashen's input, that are considered to provide for the children's language development.

For an investigation involving interaction with another language, there has been precious little discussion about L2 learning in this theoretical

background. This section therefore continues with Vygotsky's views on L2 learning (which he referred to as foreign language learning) and brings them into perspective with later theories. It links up with some of the research that looks at the relationship between the L1 and the L2 and describes some recent studies that appear to bring Vygotsky's theories into modern day practice.

1.4 The L1 and the L2 in language learning

Vygotsky wrote quite extensively in *Thought and Language* (1986) about foreign language learning, his discussion, however, used the experience of language learning as an analogy to the relationship between spontaneous and scientific concepts and their development. Let us first, then, understand the difference between these two concepts.

Vygotsky (1978) defined two models of development: "spontaneous" and "scientific". Spontaneous development occurs in everyday contexts, whereas scientific development is "intentional, goal-directed, guided by well-organized and explicit conceptual knowledge, and mediated by dialogic interaction in the zone of proximal development" (Poehner & Lantolf, 2010, p. 315). Vygotsky stated that "the analogy with learning different languages goes beyond a superficial similarity for it reveals psychological relations that are actually akin to those existing between scientific and spontaneous concepts" (1986, p. 159). So, despite the obvious comparison that the L1 is spontaneous, for we learn how to speak our L1 by interacting in our everyday world, and the L2, learned only at school, is scientific / intentional, Vygotsky states that learning one's L1 or an L2 involve wholly different processes.

According to Vygotsky, a learner already possesses well-developed word meanings in the L1 and only needs to translate them when learning the foreign language. Despite the advanced knowledge of the L1 and its subsequent role in the study of the L2, Vygotsky describes them as both belonging to "one general class of processes of speech development" (Vygotsky, 1986, p. 159), to which he includes learning the written language. These three processes, the acquisition of L1, an L2 and written language, are considered inter-connected, for though L2 acquisition differs from L1

acquisition it "uses the semantics of the native language as its foundation" (Vygotsky, 1986, p. 160). He notes that this reciprocal dependence is less known and later affirms that

(...) a foreign language facilitates mastering the higher forms of the native language. The child learns to see his language as one particular system among many, to view its phenomena under more general categories, and this leads to awareness of his linguistics operations.

(Vygotsky, 1986, p. 196).

Vygotsky therefore believed that in learning another language a child becomes more "conscious and deliberate in using words as tools of his thought and expressive means for his ideas" (1986, p. 160). He even went so far as to state that this would "liberate him from the dependence on concrete linguistic forms and expressions" (op. cit.). Here he is promoting a more embracing stance to language learning, endorsing the view that our language is one system among many.

According to Vygotsky's psychological standpoint, the relationship between L1 and L2 echoes the development of spontaneous and scientific concepts. The development of language and the development of concepts are but two forms of the same process, one inter-personal and the other intra-. If the acquisition of spontaneous concepts is seen through his eyes they can be considered the stepping-stones for later acquisition of scientific concepts. The same can be said for the L1 and the L2. If the L1 follows a spontaneous development, it is unlikely that the L2 will be as such, for it takes place in school and under instruction and is therefore by nature the 'foreign' language. However in learning this new (foreign) language, the L1 can also be considered as a stepping-stone in its development, becoming "a mediator between the world of objects and the new language" (Vygotsky, 1986, p. 161). Vygotsky's ideas in relation to the interdependence of the L1 and the L2, have been fostered in the latter part of the twentieth century and the following section discusses this in more detail.

1.4.1 The interdependence of L1 and L2.

The interdependence of the L1 and the L2 that Vygotsky has referred to considers the L1 essential in supporting L2 development, as well as vice

versa. Applied linguists have acknowledged that there is bidirectional interdependence between the L1 and the L2 (Gass, 1987; Selinker, 1972; Weinreich, 1953) and Cummins (2003) has affirmed that, “both languages nurture each other when the educational environment permits children access to both languages” (p. 62). There is a heavily weighted focus towards the L1 influence on L2 learning (Ellis, 1985; Larsen-Freeman & Long, 1991; Levine, 2011; Turnbull & Daily O’Cain, 2009), but there are some studies which investigate how the L1 benefits from the L2. Hawkins (1987) in particular proposed that learning an L2 supported language awareness as well as providing evidence that it helps reinforce concepts (Hawkins, 1999). The next section first looks at the L2 effects on the L1, then discusses what has been written about the use of the L1 while learning the L2.

1.4.1.1. Effects of the L2 on the L1

Nikolov & Djigunovic (2011) report the revival of studies which investigate how early learners’ languages interact. In bilingual contexts research has shown that children who use an L2 are more advanced than their L1-only peers (Bialystock, 2001a; Taylor & Lafayette, 2010), and bilinguals learning a third language have been noted to progress normally in all three idioms (García Mayo & García Lecumberri, 2003; Goorhuis-Brouwer & de Bot, 2010; Huszti et al., 2009; Munoz, 2006). Children in monolingual contexts have been observed to benefit in their L1 when they learn an L2 in a foreign language environment (Kecskés & Papp, 2000), in particular when they are in the lower language ability brackets (Goorhuis-Brouwer & de Bot, 2010). Cook (2003) declares that the research in his edited volume shows that the L1 of people who know an L2 “differs from that of their monolingual peers in diverse ways” (p. 1).

Kecskés & Papp (2000; 2003) argue that when a high proficiency is obtained in an L2 in a foreign language environment, positive transfer is not limited to linguistic elements, but reaches conceptual knowledge, cognitive skills and metalinguistic awareness. These, however, they believe, only occur with older learners (age 10 and above) when higher-level cognitive operations are thought to start occurring (cf. Piaget, 1929/1979). Nevertheless, L2 learning in an early years context has been credited to

supporting cognitive development, (Curtain & Dalhberg, 2010; Djigunovic & Vilke, 2000; Hood & Tobut, 2009; Nikolov, 2000; Sharpe, 2001; Stewart, 2005), albeit relative to lower level cognitive skills, which must be mastered before reaching the higher ones (Bloom et al., 1956). Further implications from Kecskés & Papp's (2000) conclusions are that the L2 as a foreign language should not be considered just another subject. Learning an L2 necessitates and develops a number of skills that have "beneficial effects on the general development of every student" (2000, p. 101), a point which is referred to in most rationale for language learning in the early years (see Curtain & Pessola, 1988; Dunn, 2012; Edelenbos et al., 2006; Enever 2012; Enever et al., 2009).

1.4.1.2 The L1 and the L2 in the classroom

Within a sociocultural theory, the use of the L1 in L2 learning contexts "links communicative purposes with the accomplishment of social relationships, cognition and human learning" (Daily-O'Cain & Liebscher, 2009, p. 135). In the classroom it is important to consider how much L1 should be used and who uses it (the teacher or the learner), for the L1 can be used with different functions and for different meanings, in the conceptual sense, "meanings created by communities of speakers as they carry out goal-directed activity mediated through language" (Daily-O'Cain & Liebscher, op cit.), (cf Andrade, 1997). Meaning is not disconnected from form, for they are "dialectically dependent upon one another" (Lantolf & Thorne, 2006, p. 5). Speaking another language is more than just acquiring new signifiers, but about acquiring new conceptual knowledge, or modifying that which already exists, thus re-mediating interaction (Kern & Liddicoat, 2011; Lantolf & Thorne, 2006). For this very reason, to deny what the cognitively and socially dominant L1 can bring to the learning equation is to "ignore a large part of the L2 learning process and the individual learner's personal experience" (Levine, 2011, p. 5). This is one of the main tenets put forward by those who propose that the L1 be used judiciously in the L2 classroom (Andrade, 1997; Butzkamm, 2003; Butzkamm & Caldwell, 2009; Carless, 2008; Copland & Neokleous, 2011; Dellar & Rinvolutri, 2002; Levine, 2011; Macaro, 2001; 2005; 2009; Sampson, 2011).

Levine (2011) makes four working assumptions related to code choice in an L2 classroom. The first is that it is important to accept the classroom as an artificial multilingual environment, but one where the communication is authentic (see also van Lier, 2004; Jaatinen, 2011). Second, there are some occasions when code choice facilitates L2 use and development, and others that undermine it. Unfortunately there is no empirical evidence to support this claim, thus, he asserts that it is necessary to look at how “code choice practices constitute a set of discourses” (Levine 2011, p. 6) for particular classroom encounters and see how these promote optimal L2 development. His third assumption follows from this, and it involves the optimal use of the L2. He emphasizes that there is a need to work towards the learners’ optimal L2 use, often overlooked in favour of accepting just the teacher’s L2 use. Finally, Levine asserts that the classroom should be seen as a sociocultural environment in its own right, and one that “embraces the complexity of L2 teaching and learning” (p.7). In earlier work Levine (2003) declared openly that teachers should be attempting to enable a relationship between the L1 and L2 in the classroom that naturally occurs in multilingual environments out of the classroom.

It is possible to see reflected in Levine’s (2011) recommendations the notion of a linguistic repertoire (Gumperz, 1967), “the totality of linguistic resources which speakers may employ in a significant social interaction” (Blom & Gumperz, 2000, p. 104), thus valuing the languages of individuals during the authentic classroom experience and recognizing a “plurilingual didactics” (Kramsch et al., 2011, p. 417). Kinginger (2011) describes the ability to use one’s linguistic repertoire as an expression of identity, claiming that the word repertoire implies an “interpretive choice”, where second a language user may “imagine oneself anew, to explore novel semiotic resources and their contrast with the old, to make language learning a personal, creative performance” (p. 39). According to Lüdi (2006), it is practical communication and social action together that contribute to formatting linguistic repertoires which in many contexts can lead to “multilingual speech as a response [to] precise, locally situated needs” (p.12).

Bilingual (or multilingual) speech is no longer associated with bilinguals (or multilinguals) who pertain to Bloomfield's (1933) definition of persons having native-like control of two or more languages (Lüdi, 2006) and if classroom language learners are to be considered "aspiring bilinguals" (Daily O'Cain & Liebscher, 2009, p. 131), their use of the L1 and L2 in the classroom context requires a reassessment of how these languages are used together. Thus not only are both languages valued, but they can both be used in the same utterance (Daily O'Cain & Liebscher, 2009; Franceshini, 1998; Kramsch et al., 2011; Lüdi, 2006; Serra, 2010,). Code-switching, the "alternating use of two or more 'codes' within one conversational episode" (Auer, 1998, p. 1), is an accepted feature of bilingual (or multilingual) interaction, no longer considered a strategy used by speakers with a deficiency in one language or the other (Li, 2000). Instead, code-switching is a strategy that can be used by language learners "to override communicative stumbling blocks" when they have "limited lexical resources in the L2" (Lüdi, 2003, p. 176). The acceptance of code-switching in the classroom depends upon the relationship between language competence and how the context is appreciated by those involved (Lüdi, 2003; 2005; Zarate et al., 2011). Not only are contributions from students in their L1 to be valued with a view to supporting later L2 use, it is also considered beneficial to accept that multilingual speech will occur in the form of code-switching thus allowing learners to interact as aspiring bilingual speakers demonstrating their increasing linguistic repertoire (Daily O'Cain & Liebscher, 2009, Kramsch et al., 2011).

1.5 Summary and concluding thoughts

The first part of this chapter looked closely at the sociocultural theories of Vygotsky, with reference to Piaget and his constructivist approach. It discussed the relationship between the individual and a supportive other while clarifying Vygotsky's ZPD, emphasizing that it was devised to help us understand the relationship between development and education (a compound form of teaching and learning). Development was shown as being both an independent and dependent process, a place where internal

possibilities meet external elements. Development is reliant upon the child and how they appropriate the affordances made available in the classroom.

With a view to preparing the ground for how the groups of children in this study used the illustrations in picturebooks for L2 development, this chapter included discussion related to how Vygotsky's notion of imitation and collaboration are seen within the ZPD. Imitation involves how children are able to both see the goal and the means to reach it; collaboration is a notion that has many labels, scaffolding being the most wellknown (Wood et al., 1976). Of importance is to understand how this concept depicts a bidirectional movement: internal developmental processes meeting with external cooperation through interaction.

Within a classroom of children the ZPD can be seen as an expanded space where multiple ZPDs exist and mature. A comparison can be made between Vygotsky's ZPD and van Lier's (2004) use of "affordance" and it was claimed that the multiple affordances present in a classroom - the picturebook (both pictures and words), the teacher, the child and the children - contribute to subsequent language development.

This first section came to a close with a brief discussion around the L1 and the L2 coming together in a learning activity. It concluded, following Vygotsky and with support from research, that if the classroom is seen as a multilingual environment and the contribution both languages bring to the learning equation is valued, then the learners' linguistic repertoire, the L1 and the L2, should be used to provide optimal affordances for L2 development.

The chapter now continues with a more focussed discussion of the research around language development and the use of books, with a view to supporting the theories described above and preparing the reader for what they will encounter when they read about the study and its implementation.

2. Language development and story

This section takes a look at language development studies, highlighting those which have been most influential in our understanding of how children's language is developed and in particular through the use of interaction and story.

2.1 Early studies

There are a number of studies that are cited consistently when discussing language development, both at home and school: Cochran-Smith (1984), Heath (1983) and Wells (1981; 1986; 2009). All emphasize the importance of the talk and interaction that accompanies language development and many examples include children in shared book reading activities.

Heath's research into language and literacy development (1982; 1983) describes children's "ways of taking" (1982, p. 49) meaning from the environment around them, comparable to van Lier's (2004) affordance concept. She compares three different social groups in the South Eastern United States and concludes that literacy events - "occasions in which written language is integral to the nature of participants' interactions and their interpretive processes and strategies" (1982, p. 50) - contain different values within different contexts, therefore providing different affordances. "Mainstream"³, school-oriented parents provide their children with book-related affordances through modelling and specific instruction, which seem natural in school and institutional settings. Children from these families adapt well to the school environment, for their ways of taking meaning fit the context and tend to follow an accepted "mainstream" route. Heath's argument is that within larger socio-cultural patterns ways of knowing cannot be generalized and communicative competence is not universal in form. The results of her ethnographic investigation confirm that children brought up in contexts where affordances do not result in school-like behaviour struggle to reach acceptable "mainstream" language and literacy levels.

³ Heath characterizes "mainstream" as "school-oriented, aspiring toward upward mobility through formal institutions, and providing enculturation which positively values routines of promptness, linearity, and evaluative and judgmental responses to behaviors which deviate from their norms." (1982, p. 74)

Wells reached similar conclusions in *The Bristol Language Development Project* (1981; 1986; 2009) and his research is widely cited as evidence of the importance of interaction with others in child first language development. Of all the activities involving talk between child and adult, Wells highlights how listening to stories contributes both to oral language ability and to early literacy development. He describes children being better at narrating, describing and following instructions, but most of all, children who had been read to at home were better able to understand teachers' use of language (Wells, 2009).

Wells & Nicolls (1985, p. 18) outline four factors that encourage and support language acquisition and development: a partnership between child and adult; the child is active in the learning experience; the child is allowed to make errors; and negotiation occurs through discussion of shared meaning. In the context of shared reading these four factors are often inherent in adult - child interactions. In addition, Dombey (1983) portrays language as "action", the reason being that it appears to serve no purpose outside itself - "it shapes and makes the situation" (p. 29). She goes on to describe shared book reading between parent and child as being peculiar, and specific in its appropriateness for language development, in three different ways: it is language engaged in for its own sake; it includes an unseen third participant, the book; and the existence of monologue and dialogue (between reader and listener) side by side.

Snow & Tabors (1993) depict the metalinguistic contributions to early literacy development as a collection of complex systems; phonology, vocabulary, grammar, pragmatics and discourse; each with a set of rules and each contributing to early literacy development. In fact, much of the research into oral language and its contribution to literacy development focuses on the systems of language itself (see Hill & Launder, 2010; NICHD, 2005; Roth et al., 2002). This knowledge of the systems of language should be complimented with metacognitive knowledge, leaving children "literacy set" (Holdaway 1979, p. 49ff), that is, ready for reading in a school sense. Dombey (1983) describes dialogic language around books as providing this knowledge. In her analysis of the language that arose from the interaction

between the three participants - the child, the adult and the book - and aside from the obvious learning of narrative and story, she describes the child learning the demands of written text and taking meaning from the combination of word, image and her own personal experience. The child is learning to construct meaning, in a transactional sense (Rosenblatt, 1995), not just from the words, but from "what her mind can bring to those words in front of her, [with] the expectation that they will make sense of a kind that she will recognize" (Dombey 1983, p. 40). Aside from this, the child is learning how to relate to an unseen and unheard participant, via the pictures and words of the picturebook. Finally, when a child interacts with an other and a book they are given the opportunity to interrogate the text, understanding the importance of creating the story in the mind through actively asking questions, drawing inferences and testing hypotheses (Dombey, 1983, p. 41). In parent-child interactions, the parent acts as a mediator and a model, linking the known to the unknown, using shared references and experiences, infusing the activity with concrete meaning, creating affordances through language.

Bruner has called the interaction in parent-child book reading dyads "negotiable transactions" and, using some of Vygotsky's ideas on language development, he writes: "it is in the nature of things that the aspirant speaker must 'borrow' the knowledge and consciousness of the tutor to enter a language" (Bruner, 1986, p. 76). Bruner refers to the "book reading routines" he investigated, concluding that through these meaningful parent-child interactions children are taken to the "growing edge of their competence" (p. 77). By extending their competence, a child not only enters but develops language through this borrowing. And even though cosy, parent-child read alouds are nothing like whole-class read aloud activities, children can draw meaning from the affordances created through interaction between picturebook, teacher and more able peers, as discussed earlier.

2.2 Read alouds and language development

Sharing a picturebook with children is a phenomenon seen the world over in homes and schools. In the United States the term is "read aloud", in the

United Kingdom it is called “story reading”. The former is used in this study when reference is made to “an adult reading a book to a young child or group of children” (Campbell, 2001, p. 1).

There is a large amount of empirical research into the relationship between reading aloud to children and both language and literacy development (Martins, 1996; Sulzby & Teale, 1991; Viana, 2001; 2002; Whitehurst et al., 1988), and much of this Anglo-saxon research is related to the contributions made by parents reading to their children at home, the boom of which took place in the 1980s. By that time, shared reading, or the “shared book experience” (Holdaway, 1979), had also been hailed as a major contributor to literacy development (Trelease, 1982). By the late 1980s, read alouds had become a key feature of home literacy programmes, and emergent literacy perspectives pervaded early years education (Teale, 2003) through the implementation of the shared reading approach. Investigation into the positive outcomes of book reading in Portugal came later with the publication of national guidelines in mid 1990s (Dionísio & Pereira, 2006).

In Anglo-saxonic countries, shared reading focuses more specifically on read alouds in the classroom and uses enlarged versions of books, “big books”⁴. The difference between shared reading and read alouds is the degree to which print is made visible for the children (Campbell, 2001), for in shared reading the print is so large that it can be “seen, shared and discussed” (Holdaway, 1979, p. 64), in so doing replicating the one-to-one read aloud experience in the home.

Studies in the 1990s began to question the efficiency of shared reading for literacy development in particular. The much cited Scarborough & Dobrich (1994) study concluded, from a meta-analysis of 31 empirical research samples, that being read to as a preschooler did not in fact account for children being better readers. On the other hand, Bus et al. (1995) used a quantitative meta-analysis of 29 studies, focusing on the frequency of book

⁴ A Big Book is a larger version of a picturebook, (produced and printed by the publisher) often used with groups of children to learn about concepts of print and reading strategies (after Holdaway, 1979).

reading to preschoolers, and concluded that this activity was related to language growth, emergent literacy and reading achievement. These studies account for no more than a 12% variance in language and reading skills being related to parent-child reading. The researchers determined that the independent variable, parent-child reading, was insufficiently defined in most studies.

Classroom-based studies also exist. Meyer et al. (1994) found a low to moderate negative correlation between read alouds and reading achievements. On the other hand, Blok's (1999) quantitative meta-analysis found that there was a moderate to large effect of shared reading on oral language development and a moderate effect on their reading development, though his interpretations are cautious due to inherent methodological weaknesses in many of the studies. Both Bus et al. (1995) and Blok (1999) were included in a tertiary review (Torgerson, 2007) and considered to be good quality meta-studies.

Finally, in a recent meta-analysis of studies from 1960 to 2010 with a view to understanding the connection between access to printed material and education related outcomes, Lindsay (2010) claims that there is a moderate relationship between children's access to print and their language development. The study included results from over one hundred reports, both rigorous and non-rigorous in type, for which thirty were considered related to language development. The results from rigorous studies showed no causal link between access to print and outcomes.

Teale (2003) discusses the apparently low relationship between language and literacy development and the use of books as being surprising for practitioners, who believe, from their own classroom observations, that reading contributes greatly to children's whole development. He claims that the focus on quantitative studies was to the detriment of many studies using qualitative descriptive methods in homes and individual classrooms.

Nevertheless, reading to children, as well as talking to children about books, at home and at school, remains one of the most frequently recommended practices for building preschool children's early language and

literacy competences (Mata, 2004; 2008a; National Association for the Education of Young Children, 1996; Snow, et al, 1998; Viana, 2002). The following section looks at some of the empirical studies involving picturebooks and language development, with a focus on different L2 learning contexts.

2.3 Books with pictures and L2 development

Studies into the benefits of reading L1 to children in the early years and vocabulary acquisition in classroom contexts are numerous (Ard & Beverly, 2004; Dickinson & Smith 1994; Isabelle et al., 2004; McGee & Schickedanz, 2007; Robbins & Ehri, 1994; Sénéchal, 1997; Sénéchal & Cornell, 1993; Sipe, 1989; Wasik & Bond 2001) but studies which focus specifically on young children in L2 contexts are fewer (Collins, 2005; 2010; Elley, 1989; 2001; Fleta, 1999; 2011; Ghosn, 2001; 2010; Sadowska-Martyka, 2006), though they do confirm many of the results obtained in the L1 studies.

2.3.1 ELLs and bilingual contexts

Studies have been published focusing on English language learners (ELLs) in the United States that look at supporting L1 Spanish speakers in primary grades (Hickman et al., 2004; Purdy, 2008) and kindergarten groups (Páez et al., 2011), or the use of the L1 to support L2 (Durán et al. 2010; Roberts, 2008). With a specific focus on using picturebooks as a vehicle, Ulanoff & Pucci (1999) investigated concurrent translation and preview-review methods. Instead of using the children's L1 while reading the story, they used it to assist the children's background knowledge of the story, thus separating the two languages: L1 was used before the story and only L2 during the story. Working with children whose L1 was Spanish, their results showed that when using a methodology that built background knowledge using the children's L1 the children retained significantly more L2 vocabulary in comparison to both the control group with no treatment and the group who heard the story with concurrent translation.

Collins (2005; 2010) has investigated preschool children whose L1 is Portuguese. She looked at repeated readings of picturebooks in association

with rich explanations of target words. Using experimental and control groups, children were put into small groups of three and heard a story three times over a period of three weeks. The experimental groups were given rich explanations for words, which included pointing to the illustrations, providing a brief definition, using a synonym or inserting the new words in a sentence. The results showed significant gains in vocabulary acquisition with the particularity that greater improvements were noted in children with a larger initial English vocabulary, both receptive and expressive, and in children whose parents read to them more frequently. Collins concludes by saying that "storybook reading is a valuable but under-explored medium for second language learning and merits substantial future research" (2005, p. 408). There continues to be a dearth of research activity in this area.

Finally, Fleta (1999; 2011), based on longitudinal data from four Spanish L1 children in a bilingual English-Spanish context (ESL), reported that picturebooks were the ideal tool to elicit and to document the children's L2 development over a period of four years. She claimed that talking about and around picturebooks afforded a naturalistic context for demonstrating acquisition, as well as promoting it. The children's utterances elicited through picturebooks demonstrated a series of stages in their interlanguage: silence/zero production; comprehension and L1 production; mixed-code utterances and finally L2 production (Fleta, 1999).

2.3.2 Picturebooks and L2 learners in FL contexts

The research that exists in the realm of L2 foreign language learners usually investigates primary children's development of reading comprehension and writing in the L2 (De'Ath, 2001; Elley, 1991; 2001; Elley & Cutting, 2001; Ghosn, 2001; 2007; 2010; Mangubhai, 2001; Ng & Sullivan, 2001; Sadowska-Martyka, 2006). However, there is some research that also highlights the development of listening and speaking in literature-based lessons (Elley, 1989; 2001; Ghosn, 2010; Sadowska-Martyka, 2006).

Elley (1989) concluded from his longitudinal research with L2 learners that higher gains in vocabulary acquisition were shown when children were given repeated exposure to a storybook with teacher intervention during read

alouds. Influencing factors to this vocabulary gain were frequency of occurrence of the word in the story, contextual support and visual support for word. Later Elley (2001a, p. 129) describes "book floods", the introduction of a large number of high interest, illustrated books in a classroom in developing countries. He edited a collection of articles from studies that took place between 1970 and 2000, with children in both EFL and ESL contexts (De'Ath 2001; Elley & Cutting, 2001; Mangubhai, 2001; Ng & Sullivan, 2001). These articles shared results which pointed to development when young children were exposed to illustrated storybooks. The storybooks in these studies were not necessarily picturebooks but readers, teacher-made books, classroom-made books, illustrated or in black and white (Elley 2001b, p. 238). Several of these articles describe shared reading, with a common objective being that the students improve their reading comprehension skills. A brief description follows of the major results.

De'Ath (2001) observed that children were motivated and enjoyed working with stories, and as well as demonstrating increased sight reading and reading comprehension skills, they were able to repeat more complex sentence structures orally. Mangubhai (2001), working with slightly older children, replicated these results but claimed that the students' improvements were also related to previous teaching approaches, which included focus on form. He highlights several features of the book flood that he feels are particularly important:

- The stories were highly comprehensible;
- The stories contained repetition and were re-read by the teacher, as well as re-visited by the children in the class library;
- Variants of the same stories were published by different publishers, which recycled structures and language;
- The purpose of the reading was for enjoyment.

Elley (2001b) summarized the research by claiming that no matter what kind of books were used, the results were always positive as long as the books were of high interest to the children, readily accessible to them in the classroom, and there was a teaching method which ensured that children interacted with them daily. Elley uses Krashen's term "comprehensible input"

to describe the dual role of book and teacher, claiming the "stories provided the input and the teachers made them comprehensible" (Elley, 2001b, p. 240). Unmentioned in Elley's summary is the promotion of talk around the books, for teachers were almost all trained to encourage talk during the book sharing activity. It is also likely, therefore, that the interaction between teacher, book and child created rich learning opportunities, or affordances, which supported the vocabulary gains, as well as the affective factors, described in the studies.

There are a number of points which need expanding on in relation to the results in Elley's collection. The first is that the books were repetitive in nature. It is well documented in L1 research that when picturebooks contain repetitive language they are successful in helping children pick up and memorize the language they are repeatedly exposed to, often leading easily into early reading (Trelease, 1982; Campbell, 2001), and Linse (2006; 2007) and Dunn (2012) support this in L2 contexts. Children pick up not only words, but "formulaic language" (Lightbown & Spada, 1999, p. 175), expressions and whole phrases this way.

Apart from Elley's (2001b) conclusion, there are very few systematic studies which investigate L2 learning and repetition in stories. One such study, Kolsawalla (1999), shares the results of a small-scale research project with L2 English users in the UK. Two matched groups were told different versions of the same picturebook story in which repeated key vocabulary items were distributed between either rhythmic refrains or prose narratives. The children's memory for these items was checked immediately after, with results showing that children retained more words found in the rhythmic refrains. We can conclude from this that not only does repetition support memorization, but even more so when accompanied by rhythm.

Another point in Elley's (2001b) summary is that the books were repeatedly read. In both L1 home and school contexts the repeated reading of picturebooks, that is re-reading the same book on multiple occasions, is an element of the read aloud / shared reading experience that has been highlighted as propitious to language learning (Ninio, 1983). While investigating children with language difficulties, Kaderavek & Justice (2005)

observed that children also produced longer utterances after being read the same book four times. In other research, children have been noted to ask more questions about the meaning of the story and words (Yaden, 1988) and to comment more, as well as demonstrate a better understanding of the story (Martinez & Roser, 1985). Over the last two decades, dialogic reading programmes (Zevenbergen & Whitehurst, 2003) have been developed which involve repeated readings of picturebooks and encourage children to become the tellers of the story as they interact with the book over a period of time. But the most important thing about repeated readings is that children gain ownership of the story. They become confident in their knowledge of it, who the main characters are, what comes next, and recall many of the key phrases word for word, which in turn supports their efforts in emergent readings (Campbell 2001; Sulzby, 1985).

Finally, a note on providing variants of the same story: Sipe (2008a) describes variants of the same story as those that share "common elements of structure, character relationships, and themes" (p. 232). He concludes from his research that reading picturebooks of this type facilitates children's natural ability to make inter-textual connections, which in turn leads to higher levels of abstraction and generalization.

It would seem therefore that the book floods described by Elley (2001a) and his colleagues provided very real reasons for children to want to interact with English, and from the interaction between book, teacher and children, affordances were created which led to development in the areas described.

There are two further studies related to the use of books with pictures and picturebooks, which are worth highlighting. Sadowska-Martyka (2006) reported on a three-year picturebook reading programme, "Read, read, read" in Poland, with over 200 primary L2 students aged 9 years old in an EFL context. The project involved learning English with a course book, which was supplemented with picturebooks in three stages, "Reading to children", "Reading with children", and "Reading by children" (p. 132). Results showed that children out-performed peers in international *Cambridge Young Learners*

Exams in listening and speaking tasks. Sadowska-Martyka concluded this was due to the children listening to, discussing and retelling the stories.

A long-term *ex post facto* study of five years, this time in Lebanon again in an EFL context, was reported by Ghosn (2010), in which 106 children from 9 to 11 years old participated. Children learned English either with an American literature-based anthology or an ESL course book. Her results describe the children who learned English with the American literature-based anthology at higher grade levels than their peers in all subtests (reading comprehension, mathematics, social studies and science vocabulary). Ghosn concludes that these results were due to exposure to more concepts and richer vocabulary through the literature anthologies, following the Matthew effect. Additionally, she highlights the importance of children being able to discuss their reactions to the English texts in their L1, thus creating a bridge between known and unknown (cf. Vygotsky, 1986 and Read, 2006), both linguistically and culturally. She states that children “begin accumulating their language wealth in kindergarten, and the rich reading anthologies continue to provide them with more as they progress from level to level” (p. 33).

It would seem from this collection of studies looking at the different L2 contexts that picturebooks have been useful in providing researchers a context with which to observe and evaluate language development. Nevertheless, these studies focus on language development through the verbal text of the picturebooks, often concentrating on the acquisition of pre-selected words, though the latter research does emphasize discussion around the picturebook, which will undoubtedly include references to the illustrations. There is little mention of the visual in the books used in the studies. With this in mind, the next section brings together the small amount of research that includes references to the pictures in picturebooks and possible language development.

2.3.3 Pictures in picturebooks and L2 learners

As has been mentioned, particular reference to the illustrations in children's literature is minimal in research into L1 learners described above. Heath makes reference to Ninio & Bruner's much cited earlier study (1978) of

a mother and young child participating in a structured interactional dialogue playing a labelling game based on the illustrations in the picturebooks shared, where 75% of the mother's utterances relate to the illustrations. This game consists of the mother pointing and asking a 'What' question, the child giving a vocal or a non-verbal response, and the mother providing feedback and often repeating the label, and is an example of a 'mainstream', school-oriented activity. Heath also emphasizes that children who are not used to picturebooks need support in understanding the difference between two-dimensional and three-dimensional objects and recognizing the stylization and de-contextualization, which makes a picturebook the cultural object it has been described as in Chapter 1.

Wells (2009) refers to just one picturebook, *The giant jam sandwich* (Lord & Burroway 1987) in his study (p. 175), and describes "novice readers" using illustrations as clues for the symbolic potential of language. He also, however, emphasizes that even these visual clues are text-dependent, reliant upon the words to give them significance. This aligns with Barthes' theories described earlier in Chapter 1, but the counter arguments are also evident, that pictures can bring information to the reader which is not given by the words (Lewis, 2001a; Nodelman, 1988). Indeed, in this picturebook the pictures bring a lot more information which could afford language use, and therefore development, than the words.

In the studies described above which relate to L2 learners there are either no references, or very few, to the pictures or to the picture-word relationship within a picturebook. Collins describes her selected picturebooks as being appropriate for preschool age children based on the complexity of the stories and length of texts. Ulanoff & Pucci (1999) selected one picturebook for its "repetitious and pictorial representation of the target words, as well as predictability to facilitate the use of contextual clues" (p. 6). There is no mention of the of language development arising from the illustrations in either of these studies.

Despite this scenario, there is some research which specifically focuses on the pictures of picturebooks and includes L2 learners. Walsh (2000; 2003) investigated how children read the visual texts of a picturebook in research

involving both L1 and L2 English speakers in Australia. She reported the same study in both articles and emphasizes how preschool children were affected more by the illustrations than the words, which they used to understand and retell the story. She states that comments referred to actions shown in the visual text not described in the verbal text, and relates this to the stage of early reading development in which children use and rely upon pictures to aid their emergent reading (Clay, 1967). Walsh categorized children's comments into "labelling" and "observations", which both fall into the emergent reading categories of Sulzby (1985). However, she includes a third category, "comments", which she describes as ranging from "affective, evaluative, textual and meta-textual" (2003, p. 126). She also describes how children made stories from the illustrations, a response she considers as establishing continuity between pictures and words. Walsh (2003) concludes that children responded more to the narrative events seen in the illustrations and urges teachers to explore and discuss these visual elements as they offer support for the children's L2 conceptual and literacy development. She adds that the verbal elements should be heeded also, so that children do not miss out on the rich, varied language, which does provide opportunities for L2 language development.

Coulthard (2003) was involved in the large-scale project described in chapter 1 (Arizpe & Styles, 2003), working with a group of bilingual learners and documenting their responses to the challenging, multi-layered picturebooks of Anthony Browne and Satoshi Kitamura used in the project. Her research was based on observations and transcriptions of discussions with individual and groups of children and the picturebooks. She concludes her research by claiming that by using these kinds of picturebooks with the children she observed emotional engagement and intellectual challenge. The picturebooks also stimulated and provided ways of demonstrating thinking, allowed for aesthetic analysis and afforded equal access to the story for all students (see also Bromley, 1996). She describes how through the interpretation of both picture and word and the spaces between, the students accessed deeper meanings, and also the language learning opportunities and the power these texts possessed to motivate students to use their language

ability to the limit. Mines (2000) documents how Bangladeshi children learning English as an L2 in the UK improved their linguistic skills by commenting around the illustrations, leading to the use of "exploratory and speculative uses of language, of the kind required for problem solving and intellectual activity" (p. 207). Additionally, Colledge (2005) investigated the responses of young Bengali-speaking children, in their first year of schooling in the UK, to picturebooks. As with Coulthard (2003) and Mines (2000), she observed and documented the discussions around the picturebooks. She describes how the children made connections between the visual and the verbal texts, but that they missed the culturally anchored symbols present in the illustrations, which often interfered with their interpretations. She urges teachers to consider accepting the children's alternative stories, expounding that picturebooks can have a role in providing a cultural bridge between their visual world and that of the picturebook's. Their different cultural backgrounds played a decisive role in their construction of meaning and she concludes that L2 children need time to browse with books to benefit wholly, often more than they are given.

This section of Chapter 2 has shared some of the research which brings language development and picturebooks together. In the L2 contexts described, children did develop their listening and speaking skills, though increased vocabulary acquisition appears to be one of the key foci of the investigations, focusing in the main on acquisition of the verbal text in the picturebooks used in those studies. In terms of making reference to the illustrations in picturebooks for language development, or a discussion about its role in promoting language use that leads to development, there is a scant amount, and none which looks at a foreign language L2 context. Studies do exist, however, that highlight how children use the illustrations in picturebooks. Walsh's studies (2000; 2003) in particular indicate the importance of teachers supporting children's use of illustrations for L2 production. Her studies are now nearly a decade old, but apparently unique, for there have been no follow-ups. Walsh's study makes reference to children being emergent readers and how this influenced their response to the picturebooks in her investigations. Children in this study would also be

considered emergent readers, so the following section looks at the notion of emergent literacy, with a view to contextualizing the categorization scheme used for analyzing a part of the corpus.

2.4 Emergent reading of picturebooks

At approximately the same time as the research of Wells (1981; 1986) and Heath (1983), literacy experts were publishing research related to how children acquire literacy skills before formal schooling. Referred to as "emergent literacy" (Clay, 1967) behaviour, the act of emergent reading was very much part of the responses the children gave during their interactions with the picturebooks in this study. This next section therefore attempts to define emergent literacy and outlines a classification scheme, which was adapted for the analysis of the data.

2.4.1 Emergent literacy and being "literacy set"

The term "emergent literacy" used by Clay (1967), referring to reading behaviour that precedes and develops into conventional reading, appeared in Holdaway's *The Foundations of Literacy* (1979), a fellow New Zealander. However, it was Teale & Sulzby who brought its use to the fore in their seminal publication *Emergent literacy: writing and reading* (1986), which brought published work by prominent researchers in the United States together to define a shift in thinking about the nature of children's reading and writing in the early years. They defend the use of the term, "emergent literacy", as it "characterizes the manner in which young children are learning more and more about the culturally elaborated writing system that is used around them" (Teale & Sulzby, 1986, p. xx).

Ferreiro & Teberosky, also associated with the early movements of emergent literacy, define emergent literacy as:

... behaviours imitative of reading acts such as holding a book in a certain way, particular body postures and eye movements, gestures of turning the page - accompanied or not by verbal formulations - that indicate a certain understanding of the nature of reading behaviours they imitate.

(Ferreiro & Teberosky, 1982, p. 54)

Ferreiro & Teberosky's work took place in Latin America with L1 Spanish and included references to the visual in reading matter. They experimented with "illustrated texts" (Ferreiro & Teberosky, 1982, p. 53) to determine how children differentiated between writing and drawing, and how they saw the two semiotic forms as being related. The objective of the tasks they conceived was to see how children hypothesized about a written text when it was accompanied by an illustration. They concluded that children went through three different stages in literacy development, first considering word and picture to be one and the same, then to considering the word to be a label for the picture, finally realizing that the word provides cues confirming predictions about the picture. Their research did not involve sequential pictures or stories which accompany pictures, but it confirms that children give preference to pictures before words.

Returning to Holdaway (1979), who is the father of the shared reading approach using big book versions of children's favourite books in a whole class context: his observations of reading-like behaviour in association with favourite books led him to describe how very young children play with books, and this was the beginning of his notion of becoming "literacy set" (1979, p. 49),

Almost as soon as an infant becomes familiarized with particular books through repetitive readings he begins to play with them in reading-like ways. Attracted by the familiar object with which he has such positive associations, the infant picks it up, opens it, and begins attempting to retrieve for himself some of the language and its intonations. Almost unintelligible at first, this reading-like play rapidly becomes pictures stimulated, page-matched and story-complete.

(Holdaway, 1979, p. 40)

Being "literacy set" implies children automatically and immediately behaving in appropriate ways when faced with print. His account of what he calls an "emergent state of literacy" (Holdaway, 1979, p. 56) is complex. It includes motivational and linguistic factors, as well as operational factors, which he divides into subsets: self-regulating, predictive, context-free, imaginative and orthographic. In his research he observed children retelling picturebooks they had heard several times, during what he calls "re-enactments" (1979, p. 41ff). He portrays the children using "a sort of

approximation that goes on freely in speech learning" (1979, p. 41) as they inserted chunks of language remembered from the parent-child read alouds as they looked at the illustrations and retold the story. He repudiates the possibility that children are merely remembering from rote learning, with evidence that some of the re-enactment is "from (the child's) own verbal inventory in an encoding activity springing from deep understanding" (1979, p. 42).

2.4.2 Emergent reading classification schemes

Sulzby's (1985) research into emergent reading behaviour is seminal. She devised a classification scheme based on "re-readings" (1985, p. 463) of a familiar book by non-readers. In her categorization, three of the five scales included reference to the illustrations in picturebooks to support the re-enactment. These responses ranged from labelling and commenting on illustrations, to oral descriptions and finally the production of story-like language. Elster (1994; 1995; 1998) extended this scheme by incorporating "importations", references to sources other than the written text of a picturebook. Importations "reveal the information sources readers orchestrate during the reading process" (1995, p. 82).

Elster's research is of particular interest as he specifically selected picturebooks for their different text features (van Kleeck, 2003), namely repeated language patterns, interesting picture-word relationship and literary vocabulary. He chose to use a picturebook with a picture-dependent narrative; another which was minimally dependent upon the pictures and lastly a traditional story not dependent upon the pictures. All three books contained repetitive language patterns. A picture-dependent title would sit at the more complex end of the picture-word dynamics if seen in relation to the discussion in Chapter 1.

Each book was read three times over a period of three weeks and 81 children participated in the study (Elster, 1994). In relation to the importations, Elster concludes that there are four sources of importations used by children when retelling a picturebook (Elster, 1995, p. 71-75):

1. Importations from pictures - pictures often served as a reminder of the shared discussions during the shared reading sessions;
2. Importations from the shared reading sessions - children remembered non-text information discussed during the shared reading. Sometimes the information is in the pictures, sometimes not;
3. Importations from other texts - children made inter-textual links, including references to other picturebooks or stories, songs, films, TV etc;
4. Importations from background knowledge and experiences - children inferred characters' motivations, linked story events, elaborated on possible consequences. They also elaborated on the story events in relation to their own experiences.

On many occasions, importations were a combination of all the sources. This makes sense, as discussions during the shared reading sessions are likely to have been influenced by the pictures, knowledge of other texts, personal information and experiences. Important to highlight here is the similarity to some of the response categories described in Chapter 1. Once again it is possible to discern intertextual, personal experience and possibly analytical responses emerging in these categories.

In his results, Elster (1995) discusses the distribution of importations amongst the different picturebooks. The picture-dependent title included more frequent importations, the majority of which were related to pictures and previous shared reading sessions. He states that the "picture-dependence prompted more attention to picture information during emergent reading" (1995, p. 76): children's understanding was incomplete without reference to the pictures. Of note are the importations made in relation to knowledge and experience in the traditional story, a title that was not picture dependent, which prompted more importations in this category.

Elster's (1995) results have been included here as they were decisive in the direction this study took. Not only did his emergent reading scheme, which included importations, serve as a model for categorizing part of the corpus, but it prompted the retell component of this study to be implemented. How his categories have been adapted will be discussed in Chapter 3.

2.5 Summary and concluding thoughts

This part of the chapter has aimed at providing a background of studies which focus on language development and picturebooks. It began with a brief discussion of seminal projects in the 70s and 80s showing how important sharing books is for a child's language (L1) development as well as supporting emergent literacy. It went on to discuss read alouds and empirical studies, with the mention that meta-analysis studies have found low relationships between the use of books and literacy development, but concludes that reading to children remains one of the main recommendations for teachers of younger children.

As this study is about L2 development, the chapter continued with studies from a number of L2 contexts which used picturebooks as a vehicle for investigating language development. These studies show gains in children's vocabulary acquisition and general speaking skills, improved reading comprehension and writing skills (with older learners) and greater motivation. The importance of repeated reading is highlighted, and as will be seen, is part of this methodology of this study. All the research mentioned here focussed on acquisition of vocabulary from the verbal texts, and so this section concluded with an overview of the very small amount of research available which mentions of language development through the visual text. The research described by Walsh (2003) was particularly pertinent, where she encouraged teachers to explore and discuss the illustrations to support children's conceptual and literary development. The chapter was drawn to a close with a description of the concept of emergent literacy, with a view to providing a background to the tools used to analyze the data collected during the fieldwork of this study.

To continue, Chapter 3, the methodology chapter, follows. It describes the methodological choices for using a case study approach, how the cases were chosen and how the data was collected.

Chapter 3: The methodological approach

1. Paradigms and approaches

This chapter describes the theoretical background and methodological steps taken in this study. It discusses the research paradigm and examines the selected approach with a view to describing what it entails to put into practice. This section begins with a description of how and why these choices were made.

1.1 Some initial thoughts

The puzzles that eventually hatched into this investigation project came from reflecting on what happened in the classroom. Over a period of several years, patterns of phenomena emerged in relation to the use of picturebooks with the children during English activities. These phenomena nagged at a sixth sense, a result of loose, possibly uncritical reflection, and they slowly turned into a puzzle. As a practitioner first and foremost, this led to the question, "are these puzzles like problems with solutions to be found in investigation of an action research kind?" Action research as professional development for teachers is a common axiom (Cohen et al., 2000), and initial intentions were to set up "a small scale intervention in the functioning of the real world and a close examination of the effects of such an intervention" (Cohen & Manion, 1994, p. 186). Additionally, Kemmis & McTaggart (1992) describe action research as "changing individuals (...) and the culture of the groups, institutions and societies in which they belong" (p. 16). Neither intervention nor change was required, and certainly there was no need to modify the context in which the puzzles could be found. Instead it was a case of looking at how and why something was happening within a context. This led to revisiting the research paradigms, exploring other approaches that would value a practitioner bias.

1.2 An interpretative paradigm

An interpretative research paradigm attempts to maintain the integrity of

phenomena: it begins "with the individuals" and sets out to "understand their interpretations of the world around them" (Cohen et al., 2000, p. 23). According to Radnor (2002), because educational research is generally taken on by researchers who have involvement in the field of education, in roles other than that of the researcher, these researchers bring with them "an informal, personal, and tacit theory about education" (p. 30), which in her view enhances interpretative research. Additionally, Walsh et al. (1993) see this as making research findings accessible to the practitioner, by valuing interpretations that can be made by teachers themselves.

Interpretative research is "socially constructed (...) with no single observable reality" (Merriam, 2009, p. 8) entailing multiple interpretations, resulting in researchers having to construct knowledge. Radnor (2002) describes qualitative information as intrinsic to interpretative research. Indeed, interpretative research is said to pertain to a body of research "alternatively called ethnographic, qualitative, participant observational, case study, symbolic interactionist, phenomenological, constructivist, or interpretative" (Erickson in Walsh et al., 1993, p. 464). Interpretative research is a term used by Walsh et al. (1993) to imply a shared commitment in understanding the intricacies of the phenomenon that is of interest to a researcher. This is the very definition that Sellinger & Shohomy (1989) give to qualitative and descriptive research in second language learning. Walsh et al. also describe interpretative enquiry as "a passion to understand the meaning that people are constructing in their everyday *situated actions*" (1993, p. 465).

The terms "interpretative" and "qualitative" appear synonymously in most references to both types of research and seem hard to separate - in delving into interpretative approaches it is difficult to shake qualitative methodologies and vice versa. Denzin & Lincoln (1994) provide the following broad definition:

Qualitative research is multi-method in focus, involving an interpretative, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.

Denzin & Lincoln (1994, p. 2)

Chesebro & Borisoff (2007) highlight a multitude of labels that are considered definitive of qualitative research, these being: naturalist, qualitative, interpretative, ethnographic and field research. However, they state that these multiple labels are important, implying different conceptions and views behind the understanding of qualitative research. Merriam (2009) is also of the opinion that the multiple labels denote different foci, and describes seven varieties of what she terms qualitative research strategies: basic qualitative research, phenomenology, grounded theory, ethnography, narrative analysis, critical qualitative theory and case study. The latter, she states, is possible in both quantitative and qualitative research contexts.

Chesebro & Borisoff (2007, p. 9) have outlined the commonly shared characteristics of qualitative research as being: a natural setting; the researcher as participant; subject-based communication; subject intentionality; and pragmatic. Merriam adds to this that qualitative research is "a search for meaning and understanding, the researcher is the primary instrument of data collection and analysis, there is an inductive investigation strategy and the end product is richly descriptive" (2009, p. 14).

The label given to the investigative stance in this project is qualitative and interpretative. It is concerned with inquiring into something in a naturalistic setting, one that cannot be controlled or manipulated. It is discovery-oriented, with no predetermined findings. It is an attempt to understand the meaning people have constructed while trying to make sense of the world and the experiences they have in that world (Merriam, 2009).

The next section describes case study research, the approach eventually adopted for this qualitative study.

1.3 A case study approach

According to Walsh et al. (1993), there are three categories of interpretative study in early education research: ethnographic, case study and constructivist. McDonough & McDonough (1997) confirm, in particular, that case study suits the interpretative approach and "since teachers have access to certain kinds of data, resources and timing, naturalistic case study

is in tune with their reality for reasons of practicality as well as principle" (p. 204). Additionally, Arsenault & Anderson (1998, p. 121) state that case study in educational research is an investigation "defined by the interest in a specific phenomenon within its real-life context" and emphasize that it is about understanding and observing how things happen and why. Cohen et al. (2000) stress that case studies establish cause and effect, stating that, "one of their strengths is that they observe effects in real contexts, recognizing that context is a powerful determinant of both causes and effects" (p. 181).

Case studies in educational research have become prevalent, with a view to providing distinctive research approaches to description, understanding and explanation, resulting in a classroom becoming "a lived in [dimension] indigenous to each teaching-learning event" (Freebody, 2003, p. 81). In early years education, case studies are considered an appropriate approach enabling a researcher to look at children in a more holistic way, through a real life, ecological slant. Mukherji & Albon (2010) also state that case study is an excellent way to investigate development over time. van Lier (1988) reminds his readers that it is merely an assumption on the part of teachers, trainers and educators that development occurs and that hard evidence is needed to substantiate it, through the adoption of a case study approach. It is hoped that hard evidence emerges through the descriptive results that ensue.

Case study is defined by Yin (2003a) as "an empirical enquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p. 13). Case studies have special features, which are also worth mentioning in their defence as an approach. They are "particularistic, descriptive and heuristic" (Merriam, 2009, p. 44). Particularistic in that they focus on a particular situation or phenomenon: they are good for teasing out practical problems: "for questions, situations or puzzling occurrences arising from everyday practice" (Merriam, 2009, p. 43). They are descriptive as they produce end products of rich, "thick description" (Geertz, 1973, p. 9-10), deemed complete and literal descriptions. Finally, as they "illuminate the

reader's understanding of the phenomenon under study" (Merriam, 2009, p. 44), they are considered heuristic.

To reiterate an implicitly mentioned description, case study research is an approach to investigation, not a methodology. It derives from "a choice of what is to be studied" (Stake, 2005, p. 443), focusing on a case or cases, a consequence of which is that any number of data collection methods may be employed within the study.

1.3.1 The limitations of case study approach

Before moving on to how the cases and their sub-units were selected, it is important to discuss the limitations of the case study approach. In selecting the interpretative paradigm as opposed to a more quantitative, positivist one, criticism can be encountered. Cohen et al. describe negative response to this kind of research as "prejudice and ideology rather than critique" (2000, p. 183). Naturally, as in all research approaches / methodologies, reliability and validity are essential and here case studies sometimes struggle for, by their very nature, they are inconsistent with other studies, leaving them difficult to cross-check and replicate. Nisbet & Watt (1984) stress that this may result in case studies becoming selective, biased, personal and subjective. Another of the criticisms is that they are not easily generalizable, though by undertaking multiple case studies this can overcome the problem.

All proponents of the case study approach delineate a number of misunderstandings about case study research (Bassegy, 1999; Stake, 1995; Yin, 2003a). Flyvbjerg summarizes five misunderstandings, or oversimplifications, of the nature of case studies:

Misunderstanding 1: General, theoretical (context-independent) knowledge is more valuable than concrete, practical (context-dependent) knowledge.

Misunderstanding 2: One cannot generalize on the basis of an individual case; therefore the case study cannot contribute to scientific development.

Misunderstanding 3: The case study is most useful for generating hypotheses (...) other methods are more suitable for hypothesis testing and theory building.

Misunderstanding 4: The case study contains a bias toward verification, that is a tendency to confirm the researcher's perceived notions.

Misunderstanding 5: It is often difficult to summarize and develop general propositions and theories on the basis of specific case studies.

(Flyvbjerg, 2006, p. 221)

For each of these misunderstandings Flyvbjerg eloquently explains, backed by appropriate citations, that they really are misconceptions. These are Merriam's adaptations of his arguments:

Universals can't be found in the study of human affairs. Context-dependent knowledge is more valuable.

Formal generalization is overvalued as a source of scientific development; the force of a single example is underestimated.

The case study is useful for both generating and testing of hypotheses but it is not limited to these activities.

There is no greater bias in case study towards confirming preconceived notions than in other forms of research.

Difficulty in summarizing case studies is due to properties of the reality studied, not the research method.

(Merriam, 2009, p. 53)

Flyvbjerg concludes that,

By and large, the conventional wisdom is wrong or misleading. (...) the case study is a necessary and sufficient method for certain important research tasks in the social sciences, and it is a method that holds up well when compared to other methods in the gamut of social science research methodology.

(Flyvbjerg, 2006, p. 241)

It seems that there will always be tension between the two paradigms, quantitative and qualitative, and the associated approaches within each. Of real importance is the rigour with which a researcher conducts their investigation.

The case study approach suited the kind of research that was undertaken in this investigation project for a number of reasons, several of which have already been outlined, but most importantly because of the very thing that had been noted for investigation - three different cases, each taking the form of a picturebook and a group of children. The following section discusses in more detail what the cases are composed of and exactly what kind of cases they were.

1.3.2 A collective, instrumental case study

Stake (2005) describes case study as both "a process of inquiry about a case and the product of that inquiry" (p. 444). He defines case studies as either intrinsic or instrumental. An intrinsic case study investigates a unique phenomenon with a view to defining its uniqueness and how it is

distinguished from all others. An instrumental case study is one that emerges from, "a puzzlement, a need for general understanding" (Stake, 1995, p. 3), and focuses on obtaining insight and understanding of a specific situation or phenomenon – it is akin to a descriptive case study (Yin, 2003a). It is an account of "an intervention or phenomenon and the real-life context in which it occurred" (Baxter & Jack, 2008, p. 548). The cases in this study were of the instrumental type.

Case studies can be single or collective (Stake, 1995), the latter also referred to as multiple-case studies (Yin, 2003a). In this study, each picturebook became a case, and as there were three picturebooks, the study became a collective case study. Each of the cases became instrumental to understanding the phenomena under investigation. A further dimension to the collective cases was the inclusion of three sub-units of analysis, the classrooms of children who were interacting with each picturebook. These types of cases are defined as "embedded cases" (Yin, 2003a, p. 52): case studies with sub-units. In this study, the cases became collective, embedded cases, illustrated in Figure I.3.1, which shows how each case sits within the context and contains the three school groups as sub-units of each case.

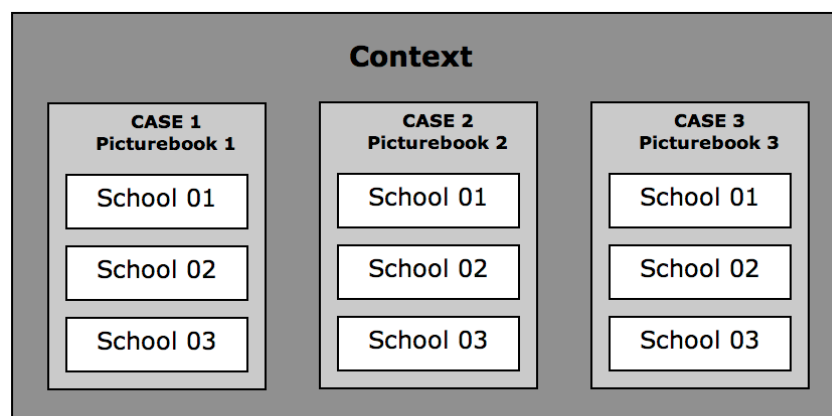


Figure I.3.1: A collective embedded case study design after Yin (2003a, p. 40)

In collective case studies, the results are not pooled but rather analysed as separate cases, the objective being to explore both the differences within and between cases, with a view to replicating findings across cases. Yin (2003a) elucidates two reasons for a collective case study: "(a) to predict similar

results (a literal replication) or (b) to predict contrasting results but for predictable reasons (a theoretical replication)" (p. 47). In this study, contrasting results were predicted and, by taking a collective case approach, it was hoped that the data collected would be both "robust and reliable" (Baxter & Jack, 2008, p. 550; see also Yin, 2003a). Validity increases across case studies and findings can hopefully be more satisfactorily generalized (Mukherji & Albon, 2010). The more cases included in a study the greater the possible variations are and the more compelling the interpretations become (Merriam, 2009).

1.3.3 Selecting the cases and sub-units

1.3.3.1 Selecting the picturebooks

The cases, the picturebooks, were selected according to their picture-word dynamic and whether the verbal text was repetitive or not. From the discussion shared in Chapter 1, and defending the notion that pictures show and words tell (Lewis, 2001a), and that they can never give the same information, it is considered that the picture-word dynamic moves along a continuum of simple to complex (see Figure I.3.2). Simple being comparable to symmetrical dynamics (Nikolajeva & Scott, 2000) or parallel storytelling (Agosto, 1999), representing in general the titles selected for use in the language classroom, and complex, representing picturebooks with a dynamic considered "counterpoint between text and picture" (Nikolajeva & Scott, 2000, p. 17) or "*textos fusionais*" (Baptista, 2008, p. 31).



Figure I.3.2: A picture-word dynamic continuum

In addition, it is more natural in an English language class to select titles for their repetitive or cumulative verbal texts (Dunn, 2012; Ellis & Brewster, 2002; Linse, 2006) therefore this aspect was also taken into consideration during selection. It was therefore decided to select picturebooks taking into consideration:

- A picture-word dynamic running along a continuum of simple to complex;
- The inclusion, or not, of a repetitive or cumulative verbal text.

In addition, the following criteria were also considered:

- Picturebooks that had originally provoked interest from previous observations and readings;
- Picturebooks that had been referred to in academic literature for their picture-word relationship;
- Titles that had not yet been translated into Portuguese⁵, as the novelty of the experience was essential.

As will be further described later, each group followed its own learning programme based on their class project - it was important to select a generic set of topics that could be used in all schools. Taking the above into consideration, a picturebook for the topics of toys, zoo animals and farm animals was selected. With this in mind, toys was selected as the theme for the month of December, relating it to activities around Christmas as well as exposing the children in all schools to some toy related lexis, with a view to starting the filmed sessions with a toy-theme-related picturebook in January 2009.

A matrix of two rows (repetition in verbal text and no repetition in verbal text) and two columns (simple picture-word dynamic and complex picture-word dynamic) was devised, resulting in four quadrants (see Figure 1.3.3 overleaf). Taking the norm for selection of picturebooks in an ELT context to be quadrant 1, where picturebooks are simple in picture-word dynamic and contain repetitive verbal texts, no picturebook was selected. The phenomenon being studied existed in the picturebooks that did not sit in the

⁵ Since the project started one of the titles, *Rosie's Walk*, has been translated into Portuguese: *O passeio da dona Rosa*. Kalendraka: Pontevedra, 2011

norm. Thus taking this criterion into consideration, a picturebook was selected for the following reasons:

- *Rosie's Walk*, written and illustrated by Pat Hutchins, was selected due to the multiple references made about it in studies;
- *Good Night, Gorilla!*, written and illustrated by Peggy Rathmann, was selected as it had been extensively used personally;
- *Just like Jasper*, written by Mick Inkpen and illustrated by Nick Butterworth, was selected as it had been used and enjoyed by other teachers.

	Simple picture-word dynamic	Complex picture-word dynamic
Repetitive / cumulative	1. No selection	3. <i>Good Night Gorilla</i>
Not repetitive / cumulative	2. <i>Just like Jasper</i>	4. <i>Rosie's Walk</i>

Figure I.3.3: Matrix for selection of picturebooks for study

1.3.3.2 Selecting the groups of children

The classes of children, which became the sub-units, were selected for convenience. Already working as an English teacher in these three preschool institutions determined this choice. Convenience samples are also indicative of a case study approach (Walsh et al., 1993), also called "opportunity samples" (Cohen et al. 2000, p. 102). One class from each of the institutions was selected. Why select groups from three different institutions? Opportunity and, as stated before, the chance to provide more solid and dependable data in the form of direct replication: with the three possibilities at hand, more subjects would be involved and the opportunity to observe three sets of interactions within different contexts would enhance the results, "expand external generalizability of the findings", making them more "powerful" and reducing the "vulnerability" of the case study approach itself (Yin, 2003a, p. 53).

1.3.4 Defining the case

What is important about a case study is the definition of the case as "a specific, unique, bounded system" (Stake, 2005, p. 445), the unit of analysis. In this investigation project, each case was a picturebook used with three groups of children in their own unique, socially, culturally and historically created contexts, with each individual contributing to the group dynamics: each child and the adults who cared for these children. Stake (1995) describes a researcher wanting to "appreciate the uniqueness and complexity of a case, its embeddedness and interaction with its contexts" (p. 16). This emphasizes the importance, corroborated by Hedegaard (2008), of embracing each child as an individual person, "a participant in a societal collective interacting with others in different settings" (p. 10). Hedegaard outlines a "situated dynamic" (2008, p. 11) made up of a number of institutional settings and arenas, each having its own perspective, which, following Vygotsky's socio-constructive approach to child development, enables a researcher to take into consideration a societal, an institutional and an individual perspective. Each case is a complex collection of individuals, interrelated to create a unique whole.

Each sub-unit within the case was consistent in one aspect: each had the same English teacher. Each group of children, however, followed their own learning program, dependent upon the learning objectives outlined by each institution and the class educator. This will become clearer in later sections, which describe how the English activities were organized and planned in accordance with the preschool educator's class project.

1.3.5 The issue statements

Stake (1995) uses a slightly different terminology to describe the hypotheses and goal statements within a case study. He creates a "conceptual structure" made up of "issues" (p. 16). He also emphasizes that, when undertaking an instrumental case study approach, issues dominate. He writes:

Issues draw us toward observing, even teasing out, the problems of the case, the conflictual outpourings, the complex backgrounds of human concern. Issues help us expand upon the moment, help us see the instance in a more historical light, help us recognize the pervasive problems in human interaction.

(Stake, 1995, p. 17)

The original questions were:

- How is language development extended when the visual texts of a picturebook are used for language affordances?
- Which kinds of picture-word dynamics within a picture book are more successful for promoting this development?
- How do children use their first and second languages during interaction with different picture-word dynamics?

Issue statements often appear as cause and effect relationships. These questions provoked the emergence of the following issue statements:

- How do children respond to picturebooks with different picture-word dynamics?
- How does this response evolve during repeated read alouds of the picturebook?
- What is the relationship between the L1 and the L2 during this response?
- How do children use the L1 and L2 to retell each picturebook?

These issues could be seen as *etic* or *emic* (Pike, 1967) in stance, alternate ways of viewing a reality: *etic* as they have emerged from a participant within the culture that is being examined; *emic* as are guided by the actions of the observed - typical in qualitative research contexts (van Lier, 1988).

Finally, Stake expounds that issue statements evolve: the questions lead to understanding and the issue statements become restated as assertions, bringing understanding from new observations alongside that which was gained from old observations. He believes that "issues emerge, grow and die" (Stake, 1995, p. 21) as assertions take their place. The traditionally headed "Results" chapter will confirm whether there was such a metamorphosis during this particular investigation project.

A note about the writing of the results in relation to the format of a collective case study: Yin (2003a) describes four different formats for writing up the results of case studies. The format that is used in this thesis is that of a descriptive cross-case analysis, with each chapter devoted to cross-case issues and "information from the individual cases [is] dispersed throughout each section" (p. 148). There will be no summary information about individual cases; instead, a set of assertions will emerge from this cross-case analysis.

2. The metamorphosis: from teacher to researcher

2.1 Obtaining permission

In the academic year 2007/2008 two of the three groups that would eventually become the sub-units within the cases, Schools 02 and 03, were already participating in English activities. In addition, the preschool educators had experienced English activities with a number of cohorts of children over the last ten years. In May 2008 these educators were approached with a view to obtaining permission to carry out research in their classrooms. Both educators agreed, naturally with their own individual and personal hesitations, but wholeheartedly in accord that the project could take place in the classrooms for which they were responsible. The third class, School 01, was the responsibility of a preschool educator who was not known personally, however, she too was happy and interested in being involved, though she admitted some reticence to the objective of this study.

In June 2008 official permission was obtained from the school directors for the research project to take place in their schools (see example of letter in Annex 1.1). Permission was granted quickly and easily, due to the fact that there had been a personal connection with the schools and their communities for a number of years.

With the help and support of preschool educators, a brief written explanation of the project, its objectives and what it entailed, was given to the parents and signed consent for each child to be a research subject was obtained during the months of June and July 2008 (see example in Annex 1.2). All parents gave consent. The gate-keeping (Graue & Walsh, 1998) difficulties that appear to obstruct so many researchers were practically non-existent in this context.

In schools 01 and 02, no other research projects at this level had taken place, though both provided regular placement opportunities for trainee teachers from a teacher training college in a nearby city. School 03, by chance, was participating in another large-scale PhD project, investigating home school collaboration and competencies. The study involved several

classes within the school, including the class that was part of this study, and regular meetings with parents. This made gaining permission no more complicated, and collecting information from families and carers was actually facilitated, as some of the information had already been collated, and permission was granted from the other researcher and the parents to share it.

2.2 ... and the children?

Everyone but the children themselves had granted permission for the project to go ahead, and despite the children's young ages it was decided, after Fine & Sandstrom (1988), that their permission would also be sought. This took place in their first English activity⁶. It was explained in Portuguese, as simply as possible, that they would be helping their English teacher in her university schoolwork, which involved the children and storybooks. The children were given the opportunity to ask questions and to say whether they were happy with helping their teacher. They took the situation seriously; many sat solemnly nodding their heads, their eyes wide and unblinking. There were no questions, though some children commented on how strange they thought it was that someone as old as their teacher was going to school. Nonetheless, they all agreed to help, with no exception.

3. The data collection methods

The following section deals with the data collection methods. It begins with a description of how information about the group of children who were such a big part of the bounded system was collected with a view to attempting to understand how picturebooks featured in their lives. A detailed account of the different phases of the study, from observations to transcribing, is then given, concluding with an account of how the corpus was analysed.

3.1 Picturebooks in the children's lives

In relation to Hedegaard's (2008) view of the situated dynamic surrounding the children, understanding individuals means that it is importante to take

⁶ School 01 on 17th September 2008; Schools 02 and 03 on 1st October 2008

into consideration a societal, an institutional and an individual perspective. In getting to know each group of children, each sub-unit within the case, it was important to understand the role of picturebooks in their lives, and all these perspectives had to be considered. Therefore, to collect this information, analysis of official documentation took place, and interviews, observations and questionnaires were used.

Official documents describing class projects were collected along with descriptions of how English was organised and stories and picturebooks used in the English activities. The preschool educators were interviewed with a view to understanding the classroom context and their own use of stories and picturebooks, followed by the observation of a storytelling session. This covered the institutional perspective. Questionnaires were sent to parents and carers, which contributed to a deeper understanding of the individual and societal perspective.

3.1.1 Interviews with preschool educators

An interview was chosen as a means to collect information from the preschool educators because it is impossible to observe "behaviour, feelings or how people interpret the world around them" (Merriam, 2009, p. 88). The interviews did not answer the research questions, but instead provided information which hopefully would contribute to understanding why children responded as they did during the shared repeated reading activities, which would later be observed and transcribed. The semi-structured interview format (Merriam, 2009) was selected and a set of guiding questions were drafted in Portuguese. The objective was to determine the preschool educator's approach and understanding of the way they used stories and picturebooks in their classrooms. The guiding questions were written with the intention of giving each preschool educator the freedom to expand on certain points whenever they wished. In September 2008 a pilot interview was administered in Portuguese to a preschool educator, who volunteered an hour of her free time. A slight change was made to section 2, in order to encourage brevity in discussing professional histories (see Annex A2.1 for the final interview guide).

In October 2008 each preschool educator was interviewed, also giving of their free time to be interviewed in after-school hours, and each interview lasted approximately one hour. The interviews were subsequently transcribed (see Annexes A2.2, A2.3 and A2.4) and information was taken from them to enrich the descriptions of the children's relation with stories and picturebooks in the classroom context. During this time, information and copies of individual class projects and compulsory documents written by the preschool educators at the beginning of the academic year were collected from the schools for examination.

3.1.2 Observing a storytelling session

To provide additional information about how the preschool educators used picturebooks in their classes, it was decided that each preschool educator would be filmed telling a story to their group. This took place shortly after the interview. The preschool educators were asked to select a typical storybook and read it aloud as they would normally. They were given the liberty to select whatever book they wished. The purpose of this was to see how children behaved during storytelling sessions, as well as observe and construct field notes on how the teachers told stories and their expectations of the children during a storytelling session. It was also an opportunity to see what kind of storybooks were selected for the read aloud session, possibly providing a clue as to the kinds of titles chosen under normal circumstances.

3.1.3 Questionnaires to families

The use of questionnaires in research is extensive for they provide structured numerical data, which is easily analysed (Cohen et al., 2000). The questionnaire that was devised to give the parents of the children in the three schools included a variety of question types, depending upon the information required: closed questions, as well as multiple choice questions and open-ended questions. Two sets of information were required, the first being each child's personal information (age, sibling ages, parents' ages, professions and self perceived language abilities, as well as which languages were spoken at home), and the second being to understand the role of picturebooks in the children's lives in relation to their home and family

setting. The questionnaire was piloted during the month of November 2008. Twelve pilot questionnaires were completed by parents in a parallel class of preschool children in School 01. These were returned promptly and upon analysing the results no changes to the questionnaire were made. The questionnaires were administered to parents and carers in the three schools at the beginning of December 2008 (see Annex A3.1 for the questionnaire).

	Date sent	Amount of questionnaires and date received
School 01	25 Qs - 04.12.2008	10 Qs - 10.12.2008 09 Qs - 17.12.2008 02 Qs - 05.01.2009
	04 Qs - 07.01.2009	03 Qs - 08.01.2009 01 Qs - 29.01.2009
School 02	21 Qs - 03.12.2008	17 Qs - 10.12.2008 03 Qs - 15.12.2008
	01 Qs - 05.01.2009	01 Qs - 19.01.2009
School 03	18 Qs - 03.12.2008	04 Qs - 04.12.2008 06 Qs - 10.12.2008 03 Qs - 15.12.2008 02 Qs - 17.12.2008 03 Qs - 05.01.2009

Figure I.3.4: Dates for sending and receiving of questionnaires (Qs)

All questionnaires but one were returned within a time span of six weeks, in some cases a second example of the questionnaire was sent out to a family to encourage a response. See Figure I.3.4 above for the dates.

3.1.4 The English activities

The read aloud sessions, which were observed and recorded for this study, were part of the children's normal English activities. Considering this to be a naturalistic study, recording something which was both normal and typical in the children's English activities, it was important to consider what the children had done and were doing before and at the time of the observed sessions, for the children's language development was related to all their learning experiences. As this was acknowledged from the start, "content notes", for want of a better label, were made in relation to what the children did in English from the beginning of the school year till the last filming

session in May 2009. These content notes included the lexical sets covered, activities and related language, stories told and songs sang, mid- and final-year reports and any other information that seemed important. See Annexes A7.1 to A7.6 for tabulated notes.

3.2 Observing repeated read alouds

Using story and picturebooks was very much part of the children's English learning lives already, it was therefore easy to formalize this and proceed with naturalistic observation of the classroom context during read aloud sessions within the English activities. As the groups' English teacher, observations were made in the role of an overt "complete participant" (Cohen et al. 2000, p. 310). In being both teacher and observer, any possible "reactivity effects" were eradicated. However, as the actual picturebook reader it was impossible to make field notes during the read aloud sessions, and as many of the children's reactions to the picturebooks were physical and each picturebook presented visual opportunities for the children to interact with, just audio recording the sessions would have been insufficient. Flewitt (2006) portrays a pluralistic perspective of communication and learning, which involves language, images and physical activity together in the construction of meaning. She argues for the use of visual, audio and written data collection methods, providing researchers with multi-layered evidence that provide insights into the dynamics of classroom interaction. For this reason, these sessions were audio *and* video recorded using an MP3 player and a film camera, in addition to which a post-session diary was kept. A total of 8 hours, 38 minutes and 5 seconds was filmed during the read aloud sessions.

3.2.1 *Cammy* the camera

With a view to familiarizing the children with the camera, which was the most obtrusive of the three data collection methods, a camera was introduced in the first visit of the first term (September or October 2008), immediately after requesting the children's permission to be part of the research project, which was at least three months before the actual filming-

for-real commenced. The camera was given a name and a persona: she was introduced as the English puppet's friend, *Cammy the Camera*, and wore a bright pink scarf tied around her tripod neck. In Portuguese it was explained that *Cammy* would be watching the children play in English because she was really interested in seeing how well the children spoke English. It subsequently became the routine in all schools that at the beginning of each English activity the children greeted the English teacher, the class English puppet and *Cammy* as she was being set up on her tripod legs. By January 2009 the children were so used to *Cammy* being in class that they took no notice of her when she was used to film the read aloud sessions.

Of note here is that *Cammy* broke down in February, four weeks into filming and had to be repaired. She was subsequently absent from classes for the following five weeks and a replacement was found. *Cammy's* absence caused some agitation amongst the children, for they were as concerned about her as they would be for any regular visitor to their classroom. They accepted the replacement camera, introduced as *Cammy's* cousin, *Livia*. Following is a short extract from the discussion upon *Livia's* arrival to School 03. Notice how the whole experience became part of the storytelling activity, with the children greeting *Livia* and giving personal responses to her arrival. The children gave *Cammy* a warm welcome when she returned mid March.

- 007 EngT *É nova . é de um amigo meu . ele está a emprestar. é a prima da Cammy . / e ela é muito interessada porque ela não conhece os meninos e ela quer saber como é que vocês contam a história*
- 008 Mar */ Goodnight Livia [waving at the camera]*
- 009 RM *Como é que chama-se?*
- 010 EngT *Livia . Livia . hello Livia [waving at the camera]*
- 011 ALL *Hello Livia [children waving]*
- 012 Bea *Goodnight Gorilla*
- 013 EngT *Goodnight gorilla . / well done Bea*
- 014 Ren */Eu tenho um filme . eu tenho um filme e a namorada*
- do Popeye chama-se Olívia*
- 015 EdB *Eu gostava mais do Cammy*

(Excerpt I.3.1: School 03, *Good Night, Gorilla!*, RRA 7, Annex A5.4, p. 125-126)

3.3 The repeated read aloud sessions

The repeated read alouds (RRAs) ran from January 2009 to May 2009 (see Annex A4.1) and took place in the classroom at the end of each English

activity. An exception to this was school 02, which as recorded in diary notes made after this session, "At the end of the session, Brenda suggested I tell the story at the beginning of English, not at the end. I think it's a good suggestion, and we'll try it next time." (School 02, *Just like Jasper*, session 1, 6th January 2009). The repeated read alouds occurred at the beginning of the English activity in School 02 during *Just like Jasper* and *Good Night, Gorilla!*, and returned to being at the end for *Rosie's Walk*. As stated above, each read aloud was filmed and audio recorded, and diary notes were made after each session.

3.3.1 Seating for the RRAs

For the RRAs the children were seated depending on the classroom layout and the preschool educator's preferences. This usually involved some form of moving around as the English activities always took place in a circle time format on the classroom carpet or floor.

In School 01, children were asked to sit as though they were "in the cinema", a term used by the preschool educator when setting up the children for story time, on the floor in rows of five children. This was common practice during their Portuguese class read aloud sessions. In School 02 children also sat in rows, though less organized, on the carpet. This was different to the children's usual read aloud session seating for Portuguese stories, which was in a 'U' shape around the carpet. Unfortunately, the classroom layout made it difficult to film all children if they were in a 'U' shape. In School 03 children sat around their carpet, on occasion with two or three children in the centre for ease of viewing. This was common practice during their Portuguese class read aloud sessions as well as during their English activities.

3.3.2 Describing the RRAs

For the RRAs the picturebook was shown from a sitting position on a chair in front of the children, it was held in such a way that all children could always see the pages. Sometimes the chair was child-sized sometimes it was a normal chair, depending on the classroom. The camera was placed either behind the picturebook and slightly to one side or directly behind it, so that all the children's faces could be clearly seen.

3.3.2.1 Picturebook formats

The formats of the picturebooks varied. For *Just like Jasper*, a normal sized, paperback edition was used. The illustrations were large and clear and could be seen without any difficulty in all classrooms. Another copy of this same edition was also left in the classroom book corner or library. For *Good Night, Gorilla!* and *Rosie's Walk* a big book was used during the read aloud sessions, as the normal sized editions were much smaller and illustrations were more detailed and difficult to see. However, a normal sized paperback edition was always left in the class library or book corner. All parts of the picturebook, including the picturebook peritext (Gennett, 1997), that is, the front and back covers, the title page, copyright pages and dedication pages were shown and or read to the children and used in discussion.

3.3.2.2 The RRA procedure

To mediate between the picturebook and the children, and to be an "[enabler] of children's meaning-making" (Sipe, 2008a, p. 197), Portuguese and English were used with a conscious reduction of Portuguese as the sessions progressed. So that both the verbal and the visual texts were given an equal standing in the read aloud experience, no special language reinforcement or pre-teaching was given to the verbal text. The children were encouraged to interact during the read aloud, commenting on illustrations and or repeating parts of the verbal text. The role of mediator was therefore to read the verbal text, prompt predictions, and field the children's responses to the illustrations and verbal text as they arose. Spontaneity was encouraged, and initiation, response, and feedback exchanges (Sinclair & Coulthard, 1975) were kept to a minimum. The children were allowed to comment in Portuguese, and where suitable these comments were rephrased in English, nevertheless it was made clear that comments in English were welcomed.

Before the first picturebook read aloud, children were asked to think before they spoke, and to put up their hands if they wanted to say something. This turned out to be quite difficult and a "yellow face" puppet was introduced who appeared when the children were getting too excited and

not waiting their turn. This followed the classroom procedures of behaviour evaluation, which used a green happy face, a yellow neutral face and a red sad face.

3.3.2.3 The number of RRAs

Literature refers to rereading a picturebook at least four times (Martinez & Roser, 1985; McGee & Schickedanz 2007; Sénéchal, 2002; Yaden, 1988). Experience from earlier small scale research projects, however, was taken into consideration and here a larger number of rereads had occurred, with as many as 14 repeated read alouds taking place involving the preschool educator and the English teacher (see Mourão, 2006a; 2006b; 2009). It was decided that each picturebook would be re-read over seven English activities, following a unit of work, which usually lasted for eight days. This resulted in seven individual RRAs per picturebook. Between each RRA the picturebook was left in the class library, so that the children could browse and experience the book for themselves. This has been noted as a useful way for children to look more closely at the illustrations and to talk about the books in the L1 with peers and interested others (Dunn, 2001; 2012).

3.4 The retell sessions

After a picturebook had been shared in seven RRAs, children were asked to retell the story using the picturebook as prompt. These retellings took place outside of the English activities in a designated time arranged with the preschool educators. They all took place in the teachers' room in the school. In School 01 the teachers' room was across the corridor from the classroom. In Schools 02 and 03 the children had to walk along a corridor or climb some stairs to the first floor, respectively, to reach the teachers' room. In all cases the children were familiar with the space and on the whole did not appear anxious or nervous.

3.4.1 Why use retells?

Retelling stories in this way was not a normal procedure in English activities, but was conceived as an activity after reading research related to emergent literacy (Elster, 1994; 1995; Sulzby, 1985), which was described

in Chapter 2. In this research, it was noted that, among other things, illustrations supported the retelling, or re-reading, of a familiar book by non-readers. The retell sessions were therefore planned to give the children an opportunity to retell a known story and in doing so providing further opportunities for them to demonstrate and evidence how illustrations had affected their language development during read alouds.

The activity was made as child-friendly and game-like as possible, and so it was explained to the children that Cammy and their English puppet loved stories and wanted to hear the story again, but that it was much more fun if the children told it to them. Not one child questioned the reason behind retelling, though several children did comment on the fact that they knew their puppet wasn't real. The retell became an anticipated activity and children were excited about doing it after each book had been read to them. Excerpt I.3.2 is an example of one child's reaction in School 03.

- 024 EngT One two / three [holding up fingers as counting] . sh sh sh . listen
hoje é o ultimo dia que vou contar a história
025 ? /Three
026 EdB Oh
027 EngT *Sabes que depois na sexta-feira vocês vão contar à Sandie . lembram-se como fizemos com o Jasper?*
028 MA Yes
029 EdB *Fixe*
030 EngT *Esta é a última vez que vou contar a história depois vocês contam a mim . pode ser?*
031 EdB *Fixe*

(Excerpt I.3.2: School 03, *Good Night, Gorilla!*, RRA 7, Annex A5.4, p. 126)

3.4.2 The retell groups

The retells occurred in groups of two to four children. The groups were selected randomly by picking names out of a hat. In most cases the groups remained the same throughout the period of data collection; if, however, individual children were left without a group, when peers were absent, the child was placed with another group. In School 03 the grouping system was slightly different, as children did not arrive promptly to school in the morning. The groups were dependent upon which children were present at the time of filming. This meant that in School 03 groups changed from

picturebook to picturebook. A list of the groups, and the children in them, can be found in Annex A4.4.

It was decided that group retells were more appropriate than individual retells for two reasons, the foremost being that all children could be filmed retelling the story. Secondly, it was also thought that children would feel more comfortable if they were in small groups and, as Walsh et al. (1993, p. 471) describe in their chapter, children would be more relaxed and could help each other. The dynamics of some groups meant that some individuals were not given as many opportunities to talk through the picturebook, but the objective of the retells was to observe how much of the visual text in each book had affected the retell, and doing this in groups was considered an adequate approach.

3.4.3 Describing the retell sessions

For the retells, the children sat at the end of a large table with the book between them. *Cammy*, on shorter tripod legs, and the English puppet were also on the table at the opposite end looking towards the children. The children usually greeted the puppet and *Cammy* as they sat down upon entering the room.

At the beginning of a retell, each group of children was asked to tell the story to their puppet and to *Cammy*: sometimes there ensued discussion about how much the puppet and *Cammy* enjoyed listening to the story, sometimes not. The children all appeared quite happy to retell the story and needed very few prompts once they had begun. Where possible silent feedback was given in the form of nodding and smiling and showing as much encouragement as possible. Sometimes the children asked a question and this needed to be answered. If the children got sidetracked they were brought back to the retell activity; if there were discussions or arguments, sometimes in relation to holding the book or whose turn it was to say something, this needed resolving. On occasions, prompts were given in English or in Portuguese, e.g. "Who's this?"; "What would you like to say about this page?"; "What happened?".

Initially there was no limit to the number of times groups could retell a story, although children enjoyed retelling the picturebook so much that they increasingly requested to retell it more than three times. It became necessary to limit retells to no more than three per group from this point on. On occasions one child would leave after the first retell and those remaining would retell the story without that particular child. There were also times when individual children remained in the room by themselves to retell the story. Each retell session was counted as a session in its own right. Retell sessions were discarded if the children's behaviour interfered with the retelling. This happened twice, with School 01 only.

3.5 Transcribing data

3.5.1 Intentions with hiccups

In the initial project outline the intention had been to transcribe as the filming progressed, so that the read aloud techniques could be observed and evaluated, and subsequently improved. This was possible for the first picturebook, *Just like Jasper*, but once the second was introduced, *Good Night, Gorilla!*, the recording sessions increased in length dramatically and it became impossible to keep up with the transcribing. In addition, Cammy the camera broke down during the second picturebook read aloud sequence, and, due to technical incompatibility, it was not possible to watch the films made on the substitute camera until several weeks after the recordings. This meant that only the audio recordings could be accessed during this time, which left describing physical actions and movements an impossibility. It became increasingly frustrating and transcribing came to a halt, as did intentions to analyse and improve the shared reading technique.

3.5.2 The eventual transcriptions

Approximately 8 hours of recordings were transcribed from the RRAs and approximately 5 hours from the retell sessions of the three picturebooks selected for the study. Each child was assigned a set of initials for anonymity. Transcription followed the conventions in Annex A5.1. As all the transcriptions included English and Portuguese a second opinion was

requested with regard to the Portuguese, which was checked and questions raised in relation to any expressions or spellings which may be misleading to a Portuguese reader. This process brought up queries that resulted in returning to the recordings and confirming transcriptions.

3.6 Data analysis

The unit of analysis defined for the examination of the corpus was the "utterance", considered a unit of activity, "an ensemble of action that counts for others as an attempt by the actor to 'give' information of some sort" (Kendon, 2004, p. 7) constructed from speech, visible bodily action or a combination of the two modalities. Once transcribed, each utterance was marked and counted depending on whether it was made by the children or the teacher, either the English teacher or the preschool educator. A second count was made to verify the first.

3.6.1 Clarifying message units and topic units

The children's utterances were then marked as spontaneous message units (MUs) or topic units (TUs), these being "a series of message units directed towards the same aspect of the story feature or related feature" (Martinez & Teale, 1989, p. 134). A topic unit (TU) was contributed to by two or more participants, and was only considered as such if a dialogue was the result. A TU ended when an utterance signaled a shift in focus or when the teacher resumed reading the story.

A note was made about whether a teacher or a child began the series of MUs within a TU, thus creating teacher-initiated or child-initiated TUs. When the teacher recast a child's message unit (MU) into English, a response that occurred many times with all picturebooks, the exchange was not considered a TU.

3.6.2 The read alouds

3.6.2.1 Categorizing literary impulses

Once the utterances in the read alouds had been marked according to the MUs, they were analysed following a previously developed grounded theory

of literary understanding (Sipe, 2000). This theory has been mentioned in Chapter 1 (see section 2.4.3), and describes how children follow three basic impulses each of which is enacted through a response (see Figure I.3.5).

The hermeneutic impulse shows a tendency to interpret meaning, made up of an analytical response and an intertextual response. The analytical response involves children using the picturebook as an object in itself. Their comments remain within the picturebook and reflect an interpretative stance. The intertextual response shows the children using the picturebook as a context, linking and relating it to other texts they are familiar with, including those in film, TV, games etc. The second impulse is personal and enacted through a personal response, which shows the children using the picturebook as stimulus, connecting it to their lives, either life to text or text to life. The picturebook therefore transforms or informs.

Literary impulses	Enactments
Hermeneutic impulse	An analytical response An intertextual response
Personal impulse	A personal response
Aesthetic impulse	A transparent response A performative response

Figure I.3.5: Literary impulses and their enactments (after Sipe, 2000, p. 270)

The last two responses are considered within the aesthetic impulse, emerging from "the desire to forget our own contingency and experience the freedom art provides" (Sipe, 2000, p. 270). A transparent response is receptive in nature, a lived-through experience, and completely spontaneous. It allows children to merge their identity with the picturebook and become one with it. A performative response is expressive: it enables a child to use the picturebook as a platform for creative action that may be premeditated and expecting of an audience reaction.

According to Strauss & Corbin (1998), "categories are concepts, derived from data, that stand for phenomena" (p. 114). The phenomena described through Sipe's (2000) categories have been found evident in a number of studies (Adomat, 2009; 2010; Sipe & Brightman, 2009; Sipe, 2002; Sipe & Bauer, 2001; Sipe & McGuire 2006;) and were clearly manifested in this

study. This led to the categories that Sipe had originally outlined and which allowed the analysis of the corpus to remain intact. However, what was included within a sub-category modified and grew as the analysis proceeded, emphasizing the differences in our "problems, issues and concerns" (Strauss & Corbin, 1998, p. 114) and the creation of a grounded theory for this particular context. The sub-categories came about from the open coding, analysing each utterance separately, reassembling the data by looking for patterns and relating the sub-categories to the main categories. This procedure, called "axial coding" by Strauss & Corbin (1998), helped to answer the "'how' or the means through which a category is manifested" (p. 127).

3.6.2.2 Summarized RRA response documents

In addition to categorizing the utterances, which helped in understanding why children responded as they did during the read alouds, each set of transcriptions were scrutinized with a view to discovering how the children's linguistic repertoire evolved and thus developed between each read aloud. There was a particular focus on the code choice, L1 or L2, and the relationship between the two languages and how they were used during this evolution.

To facilitate this scrutiny, a summarized version of each transcription was created, which isolated the children's utterances and placed them within a table, clearly showing how their responses progressed through the seven RRAs. These summarized tables can be found in Annex 8 and were used to demonstrate how children repeated, referred to and used certain expressions and formulaic phrases, as well as individual lexical items in both the L1 and the L2. They also highlighted how children created "importations" (Elster 1994, p. 68), which became evident in their retells.

3.6.3. The retells

The retell sessions in this research project are forms of "re-enactments" (Holdaway, 1979, p. 42ff.), where children are re-reading a familiar book even though they are non-readers. The concept of emergent reading behaviour (Clay 1967), and later emergent literacy (Ferreiro 1986; Teale and

Sulzby 1986) supports the notion that children are constantly making sense of the iconic and graphic systems around them and that they follow a common developmental route towards becoming readers. As described in Chapter 2, Sulzby (1985) has outlined this route and developed a classification scheme to categorize young children's emergent picturebook reading behaviours. This scheme describes five categories, three of which are governed by the illustrations in the picturebooks. A decade later, Elster (1994) extended Sulzby's classification emphasizing the importance of different sources of information used by children during their emergent readings. It is this scheme which was adapted for use in analysing the retells.

3.6.3.1 Categorizing emergent reading behaviour

Despite not being a project investigating emergent reading, the components of Elster's (1994) categories for emergent reading were adapted for the analysis of the retells for more than one reason. The categories enabled a coding of picture- or print-governed responses, but also allowed for an emphasis on how children use memory in what he calls "importations", that is, "dialogue routines containing information that is completely extraneous to, but not unrelated to, the printed text" (p. 68). Importations became immediately apparent during retells right from the retell sessions of the first picturebook, thus making the importance of including them in the analysis evident.

The original classification scheme by Elster (1994) focussed on behaviour in relation to picture- or print-governed attempts. The former was divided into narrative talk and non-narrative talk. As this study focuses primarily on language use, L1 or L2 in relation to the picture-governed attempts, by using Elster's sub-divisions as a guide to analyse the children's utterances it enabled an obvious focus on the functions of language use, namely identifying, describing and questioning. Figure 1.3.6 shows the sub-divisions and their respective sub-categories, notice how sub-category 5, "importations", includes both non-narrative and narrative talk

Picture-governed non-narrative talk	
1. Identifying	Labelling – uses nouns, existential sentences adjective and participle phrases;
2. Describing	Following action – describes an illustration seen as a whole, uses more complete sentences, but unrelated to written text.
3. Oral dialogues	Questioning, extending and commenting - Questions teacher / peers; extends discussion, gives a personal comment.
Picture-governed narrative talk	
4. Narrating	Oral-like narrative – produces a unified story with few or no written features; Written-like narrative – produces utterances which sound like the written text.
Picture-governed narrative or non-narrative talk	
5. Importations	Talk or action, unrelated to the verbal text, memorized and imported from shared reading sessions.

Figure I.3.6: Sub-divisions and sub-categories for analysing the retell corpus.

3.6.3.2 Comparing read alouds and retells

In addition to the above analysis, the retells were compared with the read aloud sessions in each school, with a view to seeing what aspects of the read alouds were brought into the retells. It was immediately apparent that importations existed but a systematic comparison highlighted a series of findings. It was considered important that the retells be deemed a result of the read alouds and not a separate entity.

3.6.3.3 Summarized retell documents

As with the read alouds, the retells were scrutinized with a view to discovering how the children used their linguistic repertoire to retell the picturebook narrative. To facilitate this scrutiny, a summarized version of each retell transcription was created, which isolated the children's utterances according to each page spread. These summarized tables can be found in Annex A9.

4. Summary

This chapter has described the research choices made within the paradigm of interpretative and qualitative research and its respective approaches. It described the data collection methods employed to gather information to describe the cases and sub-units of the unique, bounded system that is a case study. The chapter continued with an account of how the data was collected with a description of how the corpus was obtained. Finally there is a detailed account of how the data was analysed, with reference to the grounded theory of literary understanding (Sipe, 2000) and the emergent reading classification scheme of Elster (1994).

The subsequent chapters constitute the results section of this thesis, beginning with a chapter containing a detailed portrayal of the cases and their sub-units. This is followed by a chapter which provides "complete literal descriptions of the incident or entity" (Merriam, 2009, 43) observed during this investigation. This latter chapter is a long one - the thick descriptions typical of qualitative studies, have been used to portray what it was like to be involved in the RRAs and retells.

Part II: Results and discussion

Introduction

The second part of this report contains the results chapters and conclusion. Chapter 1 presents the cases, the picturebooks, and their sub-units, the groups of children in the three schools. The chapters that follow attempt to provide answers to the issue statements, which evolved from my initial research questions. These were: How do children respond to picturebooks with different picture-word dynamics? How does this response evolve during repeated read alouds of the picturebook? What is the relationship between the L1 and the L2 during this response? How do children use the L1 and L2 to retell each picturebook? How does the different picture-word dynamic affect interaction between the child, the children, the book and the teacher?

In order to answer these questions, the transcribed recordings of the children's responses was analysed on three levels:

1. The RRA utterances were marked in accordance to whether they were produced by children or teachers. The children's utterances were then further analysed and divided into message units (MUs) or topic units (TUs). Subsequently, the TUs were divided into those initiated by the teacher and those initiated by a child. As TUs are indications of dialogues, the purpose or theme of the conversation was then categorized. The results of this analysis make up Chapter 2 of this section.
2. To complete the analysis of the children's responses during the RRAs, all the MUs and the first MU in all TUs were categorized according to an extended version of Sipe's theory of literary understanding (Sipe, 2000). The extensive results of this analysis make up Chapter 3 of this section.
3. The corpus obtained from the retells was analysed with a view to clarifying what children were able to re-enact from the RRAs, with a

view to understanding what had influenced the children in their use of the L2. The results of this analysis make up Chapter 4 of this section.

Chapter 1: The unique, bounded systems

This chapter describes the embedded collective case studies, which make up this study. Following Yin (2003a), these case studies are set within a context and contain sub-units. This chapter therefore begins with a description of the context within which the naturalistic study took place. The context is considered in the broadest sense possible and includes a brief account of preschool education and second language learning in preschools in Portugal, situating both the objectives and approaches used during the English activities.

Once the context has been described a detailed description of each case will be provided: the three picturebooks. This description will look at the picture-word dynamic within the picturebook, as well as the structure that emerged and also became influential to the children's responses and subsequent language use.

Finally the sub-units, the three school groups, will be described in detail, including information which was obtained from the interviews with each preschool educator, completed questionnaires from parents in each school and official school documents.

1. The context

1.1 Preschool education and L2 learning in Portugal

Preschool education in Portugal is recognized as the basis of successful schooling and the first step in the process of life-long learning. Provision is made for children between 3 years and the school starting age of 5 or 6 years, but as yet it is not compulsory.

In the academic year of 2008/2009, 92.2% of all 5 year olds were enrolled in preschool education in Portugal (GEPE, 2011). In that same year, 31.2% of all children in preschool education attended private preschool establishments with state support and 17.3% attended independent private preschool establishments.

There is no official learning programme for preschool education; however a set of guidelines is available (*Ministério da Educação, 1997*) which provides "*um conjunto de princípios para apoiar o educador nas decisões sobre a sua prática, (...) para conduzir o processo educativo a desenvolver com as crianças*" (p. 13). The guidelines propose that preschool education contemplate the following: "*desenvolvimento e aprendizagem como indissociáveis; reconhecimento da criança como sujeito do processo educativo; a construção articulada do saber; a exigência de resposta a todas as crianças.*" (*Ministério da Educação, 1997, p. 14*). These guidelines are further supported by a set of "*Metas de aprendizagem para a educação pré-escolar e para o Ensino Básico*" (*Ministério da Educação, 2010*). These provide preschool educators with further parameters, which show progression and development through the education cycles, precisely defining the learning goals for each subject area.

The key points shown in these two sets of guidelines are reflected in such publications as Freudenstein (1979, see in particular chapters by Vilke, 1979; and Garvie, 1979), Thompson (2002) and a recent working paper (European Union, 2011, July) which support that preschool L2 education be integrated into early childhood pedagogy and used as a communication tool to conclude other activities. It also highlights the importance of preschool language teachers providing "a rich, engaging environment, a structure that supports and extends learning opportunities through a scaffolding process" (European Union, 2011, July, p. 14).

According to the "Country Summaries" (European Union, 2011, July), in Portugal foreign languages are offered as an extra-curricular activity in state schools and "English is offered as an additional and optional activity in private kindergartens, paid on the side, or it is offered as an activity already included in the class project" (p. 103). It is also asserted that English teachers are "always recruited outside the school". In the main, English is the language selected for any early language learning project (see also Clemente, 2002; Ribeiro & Silva et al., 2009). We can conclude that second language learning in Portuguese preschools is sporadic and varied in approaches, and there seem to be few studies about this in Portugal. In

addition, there are but a few post-graduate studies which investigate the teaching and learning of a second language in preschool education in Portugal, the majority of which focus on activities in English (Coelho, 2007; Duarte, 2011; Oliveira, 2011; Pellier, 2011; Ribeiro & Silva et al, 2009; Santos, 2011; Strecht-Ribeiro & Roso, 2001) though there are studies that include other languages, English and French in Mourão (2000) and plurilingualism in Andrade et al. (2010).

Understandably, due to the lack of official guidelines, training for generalist or specialist teachers seems to be irregular: in-service early language learning courses ran in the 1990s for generalist preschool educators in English or French in a number of teacher training colleges. Although these have now ceased to function, over 100 teachers attended these courses and gained qualifications (Mourão, 2005). Pre-service courses at some national universities include a module on plurilingualism and language diversity (see for example Andrade, Martins & Leite, 2002; Andrade & Martins, 2007) and there are post-graduate courses at a number of universities which look at English teaching in early years education, (cf. Escola Superior da Educação do Porto; Escola Superior da Educação da Braga; Escola Superior da Educação do Castelo Branco, Universidade do Algarve) though none focus specifically on preschool education.

It is blatantly obvious, and understandable, that second language education in preschool contexts in Portugal comes as a poor second to the main challenge of increasing the national education network to enable more children from 3 to 5 years old to attend preschool education (Vasconcelos, 2009).

1.2 The English activities

The English activities, which are the base for this study, sit within the description of the situation in private kindergartens described above. English activities have been provided for whole class groups in all the schools in this investigation for a number of years in a peripatetic style. School 01 since September 1993, but as a curricular subject only since 2005, and Schools 02 and 03 since 2002 and 2001 respectively. When this study took place,

English was considered a curricular activity in all the establishments, that is, it took place during curricular time and the content was planned in coordination with the preschool educator, taking into account the class project and individual group interests.

The aims of the preschool English sessions were:

- To provide a fun and enjoyable first encounter with another language;
- To cater for the whole child, their physical, social, emotional, psychological and cognitive development;
- To foster a positive attitude towards other languages, other peoples and other cultures;
- To develop learning skills such as predicting, deducting, and hypothesizing;
- To develop listening and speaking skills;
- To afford a solid foundation for continued language learning.

(Project documentation in School 03)

Additionally, English was used as much as possible to foster language as a communication tool to construct meaning. English activities took place twice a week, for 30 minutes each. This allowed for approximately 30 hours of focussed activity time over the year.

1.2.1 The English teaching methodology

The methodology used to organize the English activities endeavours to follow common practice with very young children, incorporating child-centered activities, learning through play, circle time, song, rhyme and story (Dunn, 2012; Ellis, Brewster & Girard, 1991; Mosely, 2007; Whitehead, 1997). Each group had an English puppet who helped introduce some of the English activities and who became a loved and cherished friend. These activities followed routine formats, or "patterned situations" (Bruner 1983, p. 10), which created a brief English world where teacher, puppet and children engaged in using the L2 alongside their L1 for 30 minutes, twice a week.

During the English activities, which took place in a circle time format, the children were initially exposed to the L2 through teacher-led (and puppet-led) play and related activities, such as song and movement, story and dramatization. Essential to the children's language development however, was access to materials and resources which promoted the use of English during free play activities outside the teacher-led activities (Cardona, 1992). Ideally the materials and resources would be kept in a foreign language

corner or activity centre see Mourão 2000; 2001), but in reality the rooms were planned in such a way that the creation of another activity centre was impossible, and so the materials were kept in a box or on a shelf, within easy access of the children and used during free play time on different occasions in the day. Children either interacted with the English materials on tables or on the circle time carpet, though anecdotal evidence stated that on occasions children used English in other activity centres, in particular the house corner, and, when supported by the preschool educator, in the dining room during lunch and tea as well as outside when playing.

The English activities in the three schools from September 2008 to June 2009 therefore consisted of a collection of teacher-led play activities, which could be extended during free play into child-led activities. Children were exposed to lexical sets of English words through a series of activities with flashcards, action games, songs and chants and stories. The activities followed an approach, which has subsequently been written about in published courses (Mourão & Gamboa, 2009; Coelho & Mourão, 2009), structuring activities around the "EEE Model", where children are given opportunities to "encounter", "engage" and "exploit" language.

When children "encounter" the L2 for the first time, they listen and show comprehension by physically reacting to the words. Children then begin to "engage" in the L2, using it with the teacher's support. They continue to react physically but also respond verbally to a greater extent, repeating and chanting and occasionally participating with spontaneous verbal responses. From here the children begin to "exploit" the L2, using it independently, exploiting what they know to communicate effectively. They use the L2 in context, to play games, listen to and interact with stories and participate in the different activities. Children who reach the exploit stage will do so increasingly more during their free play activities.

The games and activities were organized using English so that children are exposed to simple language constructs, which they can gradually imitate producing "telegraphic speech" (Tough 1991, p. 215): two or three words together, often grammatically inept, but meaningful when used in context. The English materials were placed in the English box or on a shelf and

accessed by the children to play the games in pairs or small groups, or browse through the books or interact with story cards during free play activities. As a child's development is seen as a collective responsibility involving teachers and peers (Vasconcelos, 1997; Vygotsky, 1978) it is recognized that learning the L2 is promoted through interaction between both teachers and peers in English.

Story is a natural part of these English activities. As has been described in Part I Chapter 2, using story and picturebooks is typical of preschool practice and it is thought to promote language development (Campbell, 2001; Mata, 2008b; Wells, 2009). Stories typically appeared in the latter stages of the "EEE model", during the engage stage, but mostly during the exploit stage. Story was therefore used not only as a context for children to hear and use some of the English they already knew, but to expose them to more and richer English, and to incorporate an activity which was both enjoyable and pedagogically appropriate in L2 learning contexts (Dunn, 2003; 2012; Ellis & Brewster 2002; Hughes, 2008)

1.2.2 The English stories

A number of different stories were used during the English activities. These included picturebooks, story cards from published language learning materials, traditional stories, stories and accompanying visuals from the internet and puppets. The selection depended very much upon the appropriateness of the story in relation to the topic the children were playing with at the time. Stories were also told for story's sake – to enjoy a shared moment together - though admittedly fewer fell into this category. Stories were told at different times in the sequence of activities, but often at the end, representing a calming, socially bonding way to finish (Dunn, 2001). Not all activity sequences included a story, but if it did the picturebook, story cards or puppets would be left in the classroom English box or shelf so that the children could see them, browse through them or play with them between the English activities. Stories were always retold, sometimes on the same day, always over a period of several days, and, following the "EEE Model", children were encouraged to participate in the retelling. This,

therefore, was the context within which all the schools played in English. The following section looks at the cases, the three picturebooks.

2. The case picturebooks

As has been stated before, three picturebooks were analysed in this study, each representing a different picture-word relationship along the continuum of simple to complex, and used either a repetitive or a non-repetitive verbal text. The notes that follow on each picturebook constitute an analysis which gives an account of each picturebook's structure, its peritextual features and a detailed description of the illustrations and the picture-word interanimation. This analysis is necessary in order to later shape discussion around the children's responses and the language they used in those responses.

2.1 Case 1: *Just like Jasper*

Just like Jasper was written by Mick Inkpen and illustrated by Nick Butterworth and first published in 1989. The title was selected for the picture-word dynamic, which fell at the simpler end of the continuum, and its non-repetitive verbal text. It has not been mentioned in any other research papers or resource books, but was reviewed in British tabloids, book magazines and library journals positively:

In another effort from this talented British team, plump, likable Jasper the cat, heads for the toy store with his birthday money (...) Children will sympathize with Jasper's dilemma and appreciate his sound choice.

(*Publisher's weekly*, September 8, 1989, p. 66)

Brilliant primary colours mark each scene and the book as a whole has a sense of excited movement to extend the simple joke of humanizing a cat's thoughts but not its appearance.

(*Growing Point*, November, 1989, p. 5249.)

The selection of *Just like Jasper* was prompted by a group of Spanish preschool educators, who had selected it for a materials development workshop in 2008. These educators had been very excited about the potential of this picturebook and had created some interesting activities around the simple story. There are two main reasons for its eventual

selection: the picture-word dynamic is recognizably at the simpler end of the picture-word dynamic continuum and the theme was one considered suitable for a post-Christmas story as it contained a lexical set related to toys.

Just like Jasper contains a simple narrative featuring a black and white cat called Jasper, who receives some money for his birthday and goes to the toyshop to spend it. He looks at, and plays with, a number of toys and eventually selects a toy cat, who looks just like he does, "*Just like Jasper*" (Inkpen & Butterworth, 1989: double spread 12)

2.1.1 The peritextual features

The front cover of *Just like Jasper* (see Figure II.1.1) shows us Jasper, sitting on the floor, winding up a clockwork mouse, two other mice on the floor at his feet. He is smiling at the beholder. This is a variation of the illustration on double spread 4, and Nikolajeva & Scott (2006) state that this "anticipates the plot (...) and provides information about the book's story, genre and addressee" (p. 245). The title font is a stark contrast to Jasper's black and white watercolour illustration and words sit as though jiggling above his head, for the letters are unaligned and multi-coloured and contoured by a fine undulating line, which makes them look as though they are moving. Each letter has a white shadow, which gives it a 3-D, balloon-like, appearance. The back cover contains a replica of the illustration on double spread 10, showing Jasper with a Jack-in-a-box. This is accompanied by a short written description of the story.

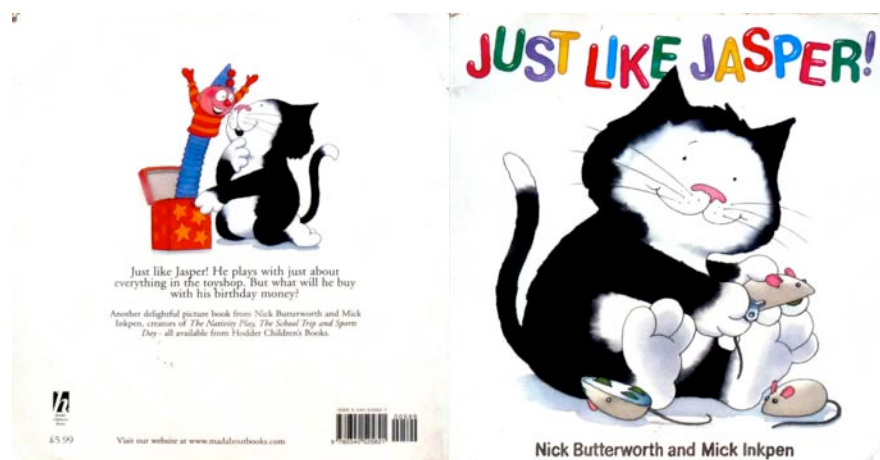


Figure II.1.1: Back and front covers of *Just like Jasper*

Just like Jasper is typical of many picturebooks and contains 32 pages. Four pages have been used for other information or left blank, and only 28 pages are actually used for the narrative. The front matter is made up of five pages, the first has a space for the owner to write their name, while the second is a blank page. The next two pages have cameo prologue illustrations showing Jasper with an envelope, then with a coin, which has clearly been taken from the envelope, see Figures II.1.2 and II.1.3 below:



Figure II.1.2: Page 3 in the front matter of *Just like Jasper*

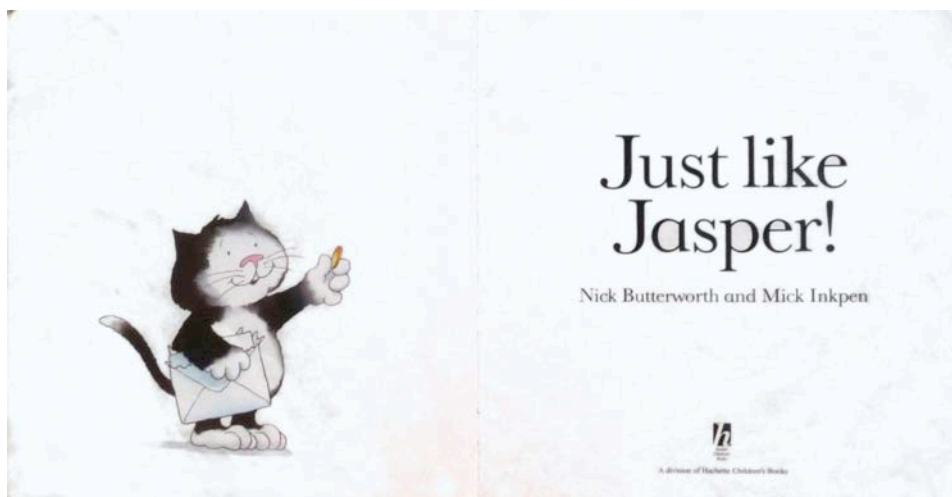


Figure II.1.3: Pages 4 and 5 in the front matter of *Just like Jasper*

These pages are crucial to understanding how Jasper has acquired the coin he is going to spend in the toyshop and, despite appearing before the title page, enable the beholder to access the narrative (Harris, 2005). The fifth page is the title page which contains no illustration.

Additionally, the copyright page, more frequently found in the front matter, is at the back and accompanied by an epilogue illustration, revealing the happy ending of the story to the reader: an illustration of Jasper cheerfully holding his look-a-like toy cat, see Figure II.1.4. There are two back matter pages: one containing a list of titles by the author and illustrator, the last is a blank page.

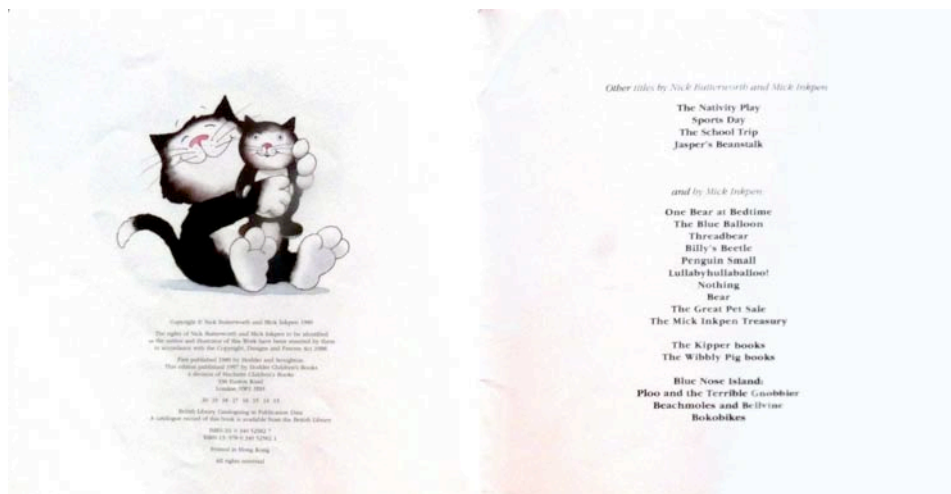


Figure II.1.4: Pages 30 and 31 in the back matter of *Just like Jasper*

2.1.2 A not quite so simple picture-word dynamic

Upon analysing the content of the paperback edition of *Just like Jasper* more closely, it was considered suitable as an example of a picturebook at the simpler end of the picture-word dynamic continuum. However upon using the picturebook with the children, however, it became clear the dynamics were not quite so simple.

It is well documented that children notice far more than adults in picturebooks (Hughes, 1998; Lewis, 2001a; Nodelman, 1988; Sipe, 2008a) and this was the case with *Just like Jasper*: the illustrations were slightly more complex than initially recognized, and it was the children who noticed these complexities - a second narrative exists from double spread 04

onwards: it is a follow up of Jasper winding up all the clockwork mice. They are subsequently seen in all the spreads, often hiding behind things, or as in the case of double spread 09, being brought back by the robot. This naturally affected the children's responses to the picturebook.

2.1.3. The questioning pattern of the illustrations

The body of the book covers twelve double spreads. Each spread, bar two, follows the visual pattern of the verso containing the verbal text and a part of the illustration, with the recto containing just illustration. Typical of Nick Butterworth's style, the illustrations are in watercolour with pencil contours; he uses bold, saturated colours, and places the illustrations against a white background, using muted shadows to anchor the figures and objects to a non-existent ground. This is a "reduced or minimal setting" according to Nikolajeva & Scott (2006, p. 63), focusing on the character and just a few important details. The setting is that of a toyshop, but no shop is seen, as such, just shelves and toys.

Jasper is anthropomorphic: though he does not speak, his motivations and actions are human-like. An unknown other is the narrator, not just narrating, but in dialogue with the beholder, asking questions and leading them through the illustrations. These questions come rhythmically, and encourage a reactive response, looking and pointing, then labelling or a shaking of the head and a chorus of "No!".



Figure II.1.5: Double spread 03 of *Just like Jasper*

Each question relates to the toy in the illustration, so on double spread 03 (see Figure II.1.5) the question "Will he chose a ball?" sits above an illustration of a basket of balls and opposite an illustration of Jasper throwing a large ball. These questions are never answered: instead upon each page turn another question is asked and Jasper is shown interacting with yet another toy. Until, finally, in double spread 11 (see Figure II.1.6), the question is answered, both in the visual and the verbal - a pile of discarded toys can be seen and the words read, "No. Jasper doesn't want any of these." It could be said that the illustrations were repetitive in nature due to the way they repeatedly show the answer to the questions.

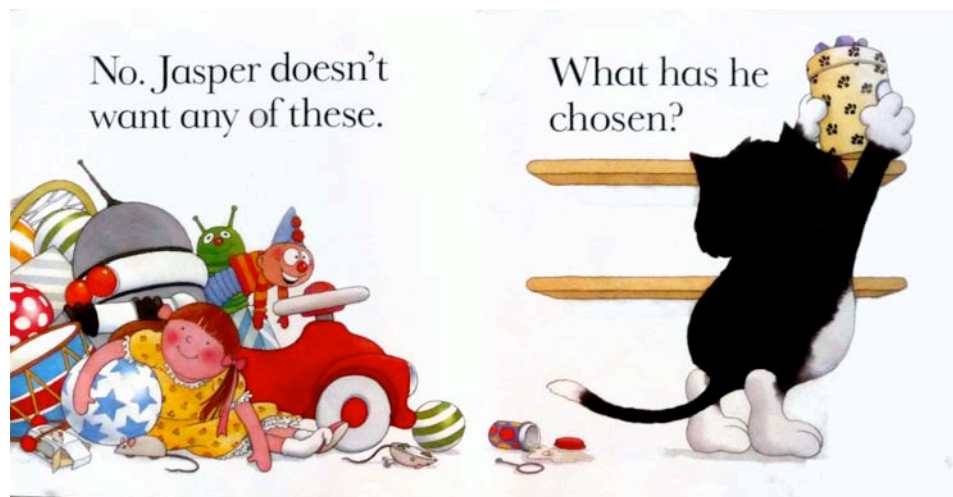


Figure II.1.6: Double spread 11 of *Just like Jasper*

2.1.4 How the visual expands on the verbal

The picture-word dynamic does not fall at the extreme of the simple end of the continuum, for the illustrations expand upon the words and give more information. Examples come from double spreads 02, 04 and 05.

In double spread 02 (see Figure II.1.7) the words tell us, "What will he buy?" and the illustrations show us the toys that are available in the toyshop, including the toy cat Jasper eventually buys. But it is only upon re-readings that it is possible to realize that these are the toys which are shown in the following pages. The beholder is only able to recognize this upon completing the story and returning to the beginning, where they will be able to identify

the clockwork mice and Jack-in-a-box boxes and the box, on the top shelf, which holds the toy cat, which is "Just like Jasper".



Figure II.1.7: Double spread 02 of *Just like Jasper*

In double spread 04 (see Figure II.1.8) the words ask us, "Or perhaps a clockwork mouse?" and the illustrations show us Jasper on his knees winding up a mouse, the other mice scattered around him. Through the illustrations a beholder is shown that clockwork mice move, but that they need to be wound up. This illustration also gives a clue as to how all the mice appear in the subsequent spreads, for they have all been wound up by Jasper.

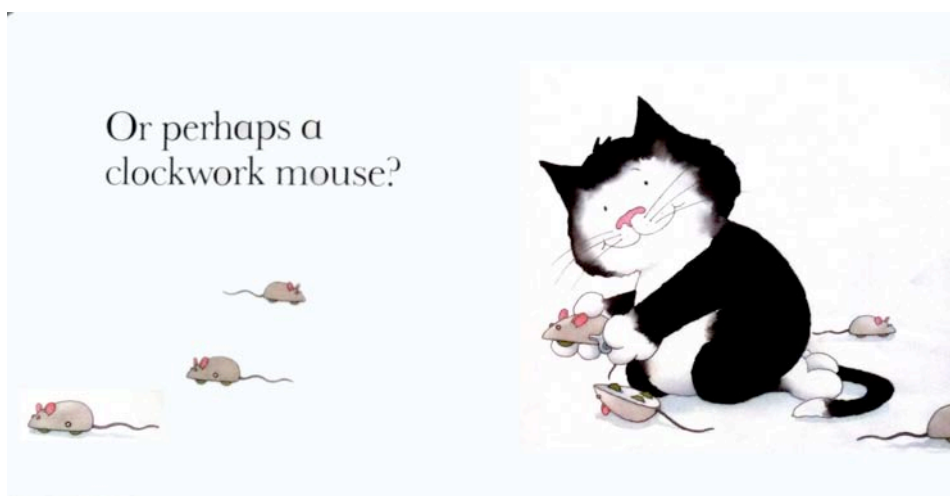


Figure II.1.8: Double spread 04 of *Just like Jasper*

In double spread 05 (see Figure II.1.9) the words tell us "A noisy drum?" and the illustrations show us that Jasper has taken the drum out of its box and it is Jasper who is noisy, not the drum. This is the first spread to include a mouse in hiding, and one can be seen behind the empty drum box.

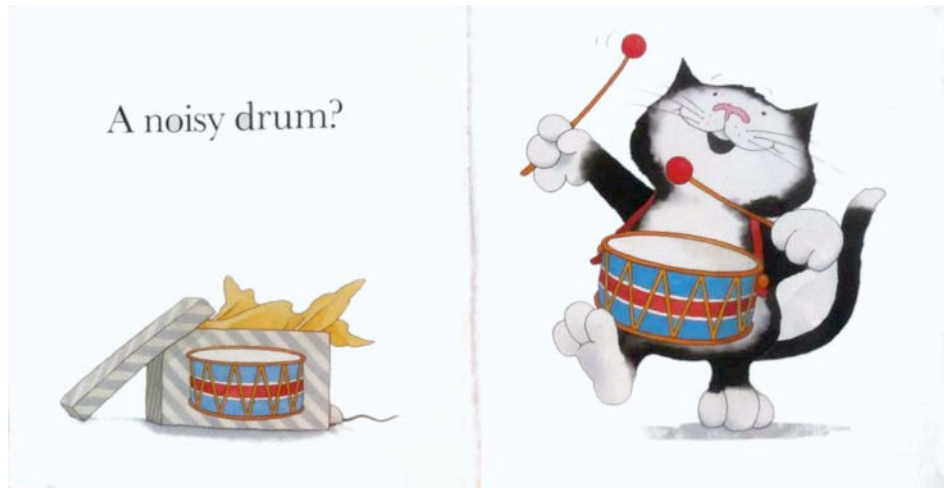


Figure II.1.9: Double spread 05 of *Just like Jasper*

In each of the double spreads discussed above, and subsequent ones, the illustrations expand upon the words, giving more, often explanatory, information, but there is no contradiction or irony there, merely an extension of meaning, for the illustration shows what the words do not tell (Lewis, 2001b).

2.1.5 The verbal text

The questions in *Just like Jasper* are repetitive and could possibly be considered "pattern driven" (Linse, 2006: 75-76), these questions, however, are different in structure, and therefore not pattern driven at all. The question structures actually appear randomly, as you can see from the cited verbal text below, and are definitely in non-repetitive prose:

What will he buy?
Will he choose a ball?
Or perhaps a clockwork mouse?
A noisy drum?
Or some bubbles?
Would he like a car?
Or maybe a doll?
Or a robot?
Will he choose a Jack-in-a-box?

(Inkpen & Butterworth, 1989: double spreads 2 - 10)

What is clear from hearing the verbal text read out is that they are questions, for upon reading the intonation goes up at the end.

Other than the materials designed by the Spanish preschool educators mentioned earlier, there are no other references to this picturebook being used in an ELT context.

2.2 Case 2: *Good Night, Gorilla!*

Good Night, Gorilla! was selected for its picture-word dynamic, which fell at the complex end of the continuum. It was also selected for its repetitive verbal text. *Good Night, Gorilla!* was discovered by chance in 2004, while compiling a list of picturebooks for an ELT book catalogue (Scholastic ELT, 2006). It is a picturebook that was originally written and illustrated for the North American market in 1994, and the crossover of titles between the UK and the USA is not as usual as one would imagine. This is due to an already very large home market of picturebook authors and illustrators, which includes renowned celebrities at a national level, and costs involved in localizing from American English to British English. With the onset of online bookstores, however, the distinction between titles published in the Commonwealth and US markets is becoming hazy (Mendlesohn, 2009) and it is more common to encounter titles from across the Atlantic. Thus began a relationship with this semi-wordless book that sowed the seed for this investigation project. Since then, *Good Night, Gorilla!* has been used with many groups, and their reactions and responses observed and published (Mourão, 2009).

Good Night, Gorilla! was written and illustrated by Peggy Rathmann. The Scholastic website describes it thus:

Peggy Rathmann uses her expressive, richly colored pictures to give young readers a joyful look at what animals might do when people's backs are turned. Observant children will find extra fun in poring over the illustrations to follow the progress of a released balloon into the sky, laugh at Mouse's valiant efforts to carry one of Gorilla's bananas from cage to cage to house, find the animals in the zookeeper's family photos, and note the appropriate toys each animal has to play with (... is that a Babar doll in the elephant cage?). Irrepressible fun for any time of day, *Good Night, Gorilla!* is a gem of a picture book from an award-winning author and illustrator.

(Scholastic website: <http://www2.scholastic.com/browse/book.jsp?id=1532>)

It won an *ALA Notable Book award* in 1994, the *Parenting Magazine* nominated it among "Best Children's Books of 1994" and *The New York Public Library* included it in "Children's Books: 100 Titles for Reading and Sharing" in 1995.

The narrative of *Good Night, Gorilla!* is simple: the reader is shown a zookeeper, Joe, on his evening rounds. The visual and verbal texts both show and tell us that he says "Good night" to his animals, and makes his way home, gets into bed, says a final "Good night" to his wife, rolls over and goes to sleep. The illustrations also show numerous parallel narratives, the main one being the gorilla taking the zookeeper's keys and opening all the cages. As the gorilla releases the animals, they follow the zookeeper home, walk into his house and settle down to sleep in his bedroom. When the wife realizes they are in her bedroom, she takes them all back to the zoo. The twist to the story is the gorilla, and a mouse, who are allowed to return home, snuggle into bed and sleep between the zookeeper and his wife.

It is the consistent repetition of the zookeeper's inability to notice the animals following him, or that he and his wife don't even realize they are in the bedroom, that creates the humour. However, it is also the twist to events at the end that makes this picturebook so delightful: it plays with our understanding of the credible. As beholders, our emotions are carried along with the gorilla, we wait for the zookeeper to hear or notice the animals behind him, and he never does. The fact that it is eventually his wife who realises they are in the bedroom, and that she has to return them to the zoo is comical, and a possible ending. But we are kept gasping with surprise as we see the gorilla return with the wife and snuggle into their bed and go to sleep. The ending is unpredictable.

Good Night, Gorilla! is an atypical picturebook, as it contains 40 pages, with 34 pages making up the body of the book, with a total of seventeen double spreads, seven of which are wordless. All but one set of illustrations fills the double spread page and is framed by a white border. This border gives the beholder the feeling they are looking through a window at the scenes. According to Doonan, "the quality of the frame affects the psychological meaning of what it surrounds" (1993: 84). A rigid frame contains events, distancing the illustration from the beholder (Nikolajeva & Scott, 2006), enabling us to take an objective, unemotional view of the events depicted. Nodelman considers that a framed illustration makes it "seem tidy and less energetic" (1988: 50) - indeed this picturebook does evoke calmness, supporting a plodding zookeeper, followed by silent animals.

There is one double spread with two framed illustrations, spread 02 (see Figure II.1.10). It shows a "continuous narrative" (Schwarcz, 1982, p. 24), that is a depiction of two moments in sequential time, first the gorilla climbing down from his cage, with the mouse also lowering the banana to the ground, then both the gorilla and the mouse behind the zookeeper.

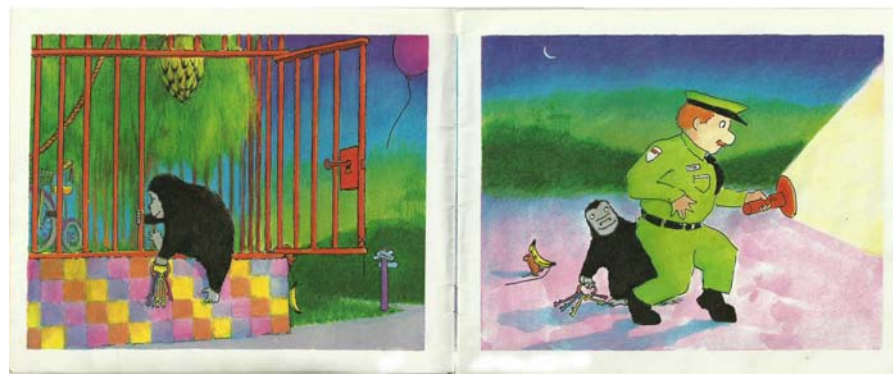


Figure II.1.10: Double spread 02 of *Good Night, Gorilla!*

The illustrations are in pastel-shaded watercolour, resulting in luscious, rich colours. The sky is that dusk-time blue, getting lighter as it hits the horizon, invariably of rich green vegetation. The illustrations ooze comfort and happiness: the animals are round and soft, almost soft-toy-like in their

depiction, certainly not threatening, and there is a pinkish tone to everything reflecting the darkening skies and a sleepy, night-time feeling.

Other than the mention already given in the introduction (Mourão, 2009), there is one other reference to *Good Night, Gorilla!* in ELT literature, by Linse, (2007) who describes it as being richly illustrated, with "a sequence of pictures which could very easily stand alone as a wordless tale about zoo animals, the zookeeper and his wife" (p. 49). Nevertheless, she recommends this picturebook for the predictability of the verbal text.

2.2.1 The peritextual features

The front and back covers together make one complete illustration: the front cover shows the zookeeper walking quietly into the book, torch on, illuminating the way ahead and leaving everything behind him swathed in darkness. In this darkness we can make out the gorilla, holding a key and beckoning silence with one finger on his lips (see Figure II.1.11).

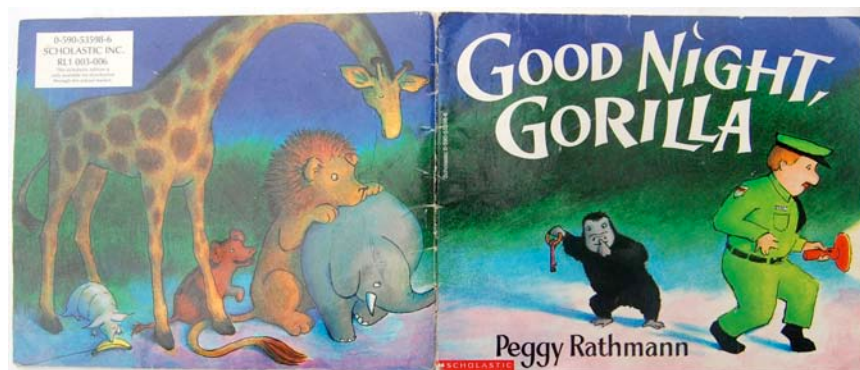


Figure II.1.11: Back and front covers of *Good Night, Gorilla!*

The back cover continues the illustration, with the five zoo animals waiting in the darkness, all but the mouse can be seen, though it is possible to see the banana with a string attached to it leading off to the left hand edge of the cover. All but one of the story characters is presented in this front and back image, set in an indistinguishable place in a darkening evening. The use of a continuous illustration on these covers allows for the two spaces to be united

and transformed into one, thus considering these peritexts as a whole (Sotto Mayor, 2011).

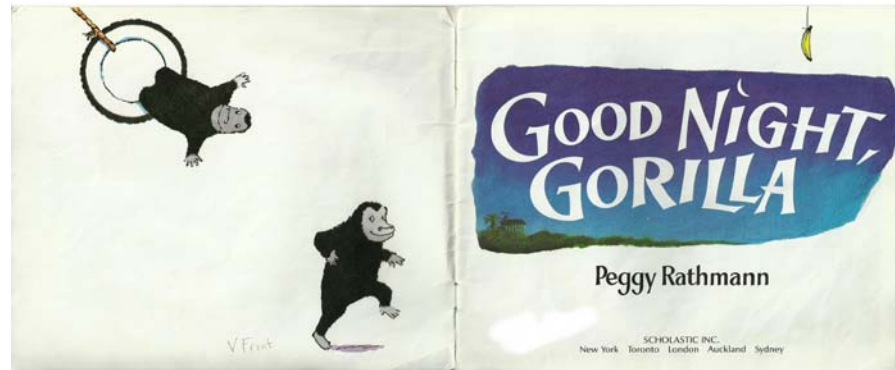


Figure II.1.12: Title page of *Good Night, Gorilla!*

The title font on the front cover is made of bold white letters, with the dot of the 'i' in "Night" in the shape of a moon. This font is imitated on the title page (see Figure II.1.12), again in white against a vignette of the zoo from a distance. The verso of this spread has prologue illustrations, one with the gorilla swinging on an old car tyre, and the other showing him tip-toeing towards the title page.

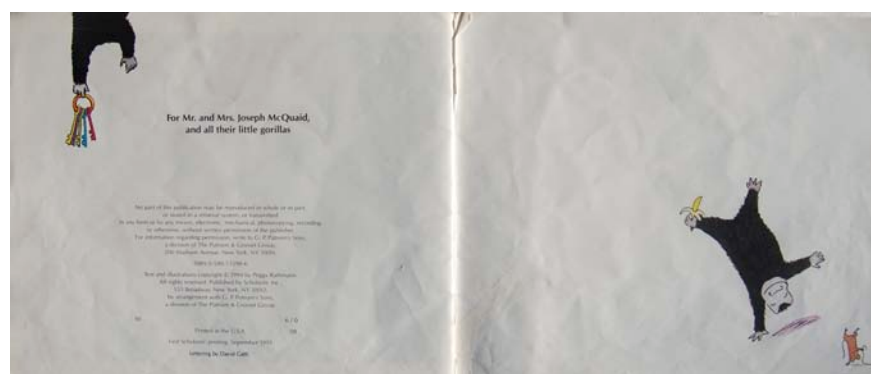


Figure II.1.13: Copyright page of *Good Night, Gorilla!*

The copyright page (see Figure II.1.13) is to the back of the book in the after matter. It also contains an epilogue illustration, a small vignette of the

gorilla's feet hanging from the top edge of the page, holding a bunch of multi-coloured keys. The recto has another, a vignette of the gorilla and the mouse both doing a cartwheel. The gorilla is holding a banana and the mouse is holding a piece of string, which disappears off the right hand edge of the page. This actually meets up with the illustration on the back cover, and it is possible that in the hard-back edition this illustration was on the back endpapers. These illustrations reinforce the playfulness of the gorilla and the friendship he has with the mouse.

2.2.2 The picture-word interplay

The picture-word dynamic is a complex one, with the words, when they exist, representing only one of many narratives. The pictures diverge (Daly & Unsworth, 2011), showing us a number of other stories. 40% of the spreads are wordless, and here the pictures clearly lead the narrative. It could be proposed that they lead throughout, though where words exist the repetitive salutation creates an irony similar to that described in the third picturebook, *Rosie's Walk* (see pp. 0-0).

According to Bine-Stock (2004), *Good Night, Gorilla!* is an example of the symmetrical picture storybook paradigm. The narrative is made of three Acts, I, II and III, representing set up (or problem), conflict and resolution within the narrative. Acts I and III are usually of similar lengths, with Act II being in two parts divided by a mid-point, the crescendo of the narrative. It is the acts that give the picturebook its symmetrical value and is nothing to do with the symmetry of the picture-word relationship from Nikolejava & Scott (2000) described in Chapter 1.

The analysis of *Good Night, Gorilla!* for this study differs slightly from Bine-Stock's (2004) as the midpoint is seen as being spread 12, where the wife's eyes are shown wide open in the dark. Figure II.1.14 is an adaptation of Bine-Stock's analysis of *Good Night, Gorilla!* (2004, p.102)

Set up	Conflict		Resolution
Act I	Act II		Act III
Spreads 01 - 03	Spreads 04 - 11	Spreads 12 - 14	Spreads 15 - 17
Gorilla steals keys	Zookeeper doesn't react to animals	Wife reacts to animals	Gorilla returns to the bedroom with the wife.

Figure II.1.14: The symmetrical structure of *Good Night, Gorilla!* (adapted from Bine-Stick, 2004, p. 102)

There is just one set of cumulative actions in this picturebook, shown in spreads 01 to 06, which make up Bine-Stock's set-up and partial conflict. The first sequence of spreads shows the gorilla taking the keys and releasing himself from his cage.

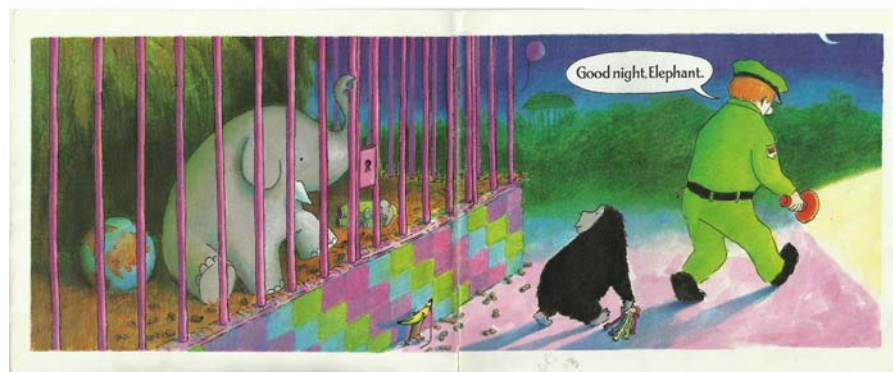


Figure II.1.15: Double spread 03 of *Good Night, Gorilla!*

On spread 03 (see Figure II.1.15) the illustrations foreshadow what will occur later in the narrative (Hall, 2002). We see the gorilla looking back at the elephant as he passes the cage – he is preparing us for his next move: releasing the elephant on spread 04. Spread 05 (see Figure II.1.16) also foreshadows events: the gorilla holds up the last pink key and provides the visual hint that there is still one more animal to visit - if we have paid attention to the back cover it is possible to guess which animal it is - the armadillo.

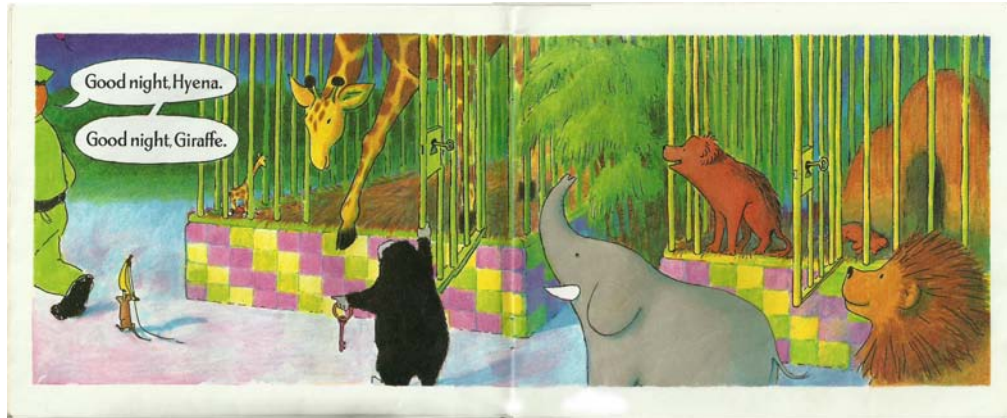


Figure II.1.16: Double spread 05 of *Good Night, Gorilla!*

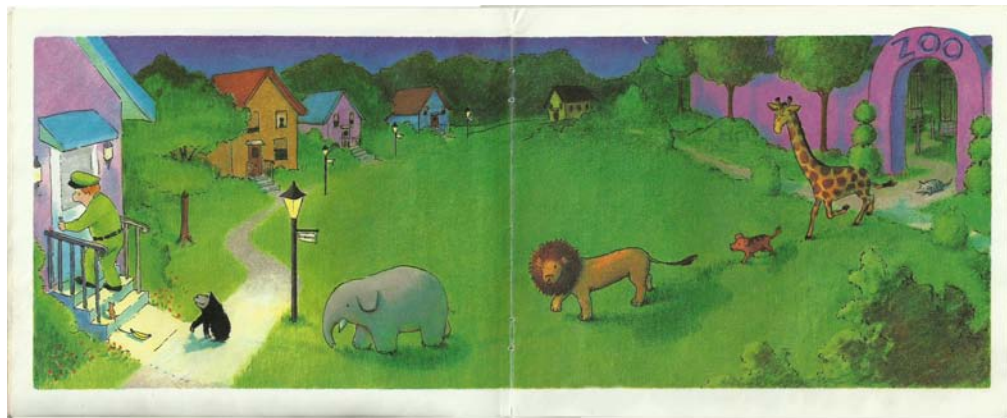


Figure II.1.17: Double spread 07 of *Good Night, Gorilla!*

The zookeeper's house on the far left edge of the verso of spread 07 (see Figure II.1.17) is also a foreshadowing of what is to come and the following sequence of wordless spreads (spreads 07 – 09) play upon the beholders incredulousness. The fact that there are no words reinforces the plodding silence with which the zookeeper walks home and into his bedroom. His back is always turned to the animals, even as he undresses in his bedroom. Both he and his wife seem to have permanently closed eyes. However with the sudden burst of "Good night" from each animal (spread 11) the midpoint of the book is reached on spread 12 (see Figures 4.18 and 4.19), when the woman's eyes are shown wide open in the dark depicting the first reaction to the animals being somewhere they aren't supposed to be.



Figure II.1.18: Double spread 11 of *Good Night, Gorilla!*

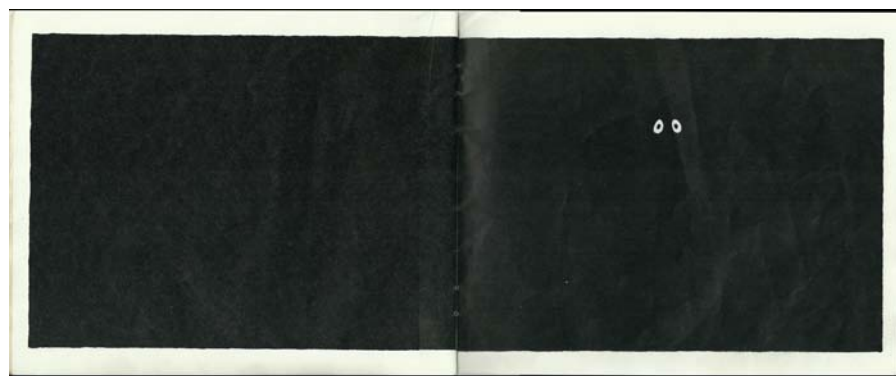


Figure II.1.19: Double spread 12 of *Good Night, Gorilla!*

This is the crescendo in the narrative; finally there is a reaction. But there is no clue or hint as to what will happen next. There is a possibility that the beholder may guess the eyes belong to the wife, for the speech bubbles on spread 11 were superimposed upon the animals in the bedroom, and on spread 12, these eyes are exactly where the wife's head lay on her pillow in spread 10. We may guess that the wife will return the animals to the zoo, but no clues are given about the sequence of events to come, each spread is surprise upon surprise.

Spread 17 brings the narrative in full circle (see Figure II.1.20): it began with the zookeeper saying, "Good Night, Gorilla!" on spread 01 and closes with the mouse saying "Good Night, Gorilla!" - a lot has been shown to happen in the illustrations in between, but very little has really been told by the words.

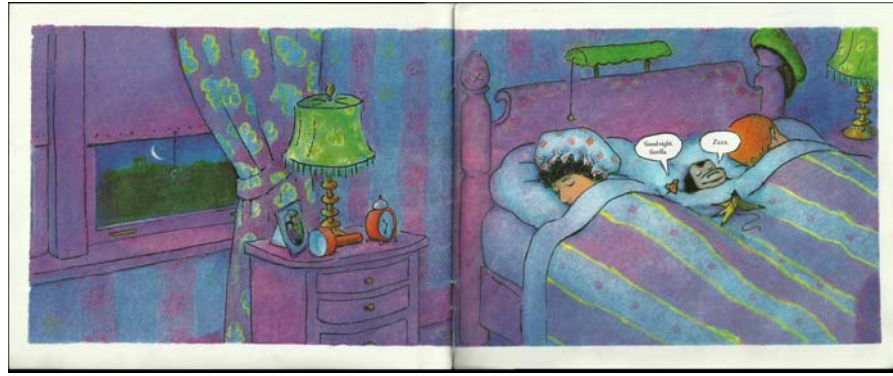


Figure II.1.20: Double spread 17 of *Good Night, Gorilla!*

2.2.3 Story fragments and indications

There are many extra details to see in the illustrations, parallel stories or story fragments, which take place alongside the main one and possible indications for interpretation of the ending.

- a) The balloon - On spread 01 (see Figure II.1.21) a mouse can be seen chewing the string attached to a balloon. The balloon is in all but six spreads floating up into the sky getting smaller and smaller;



Figure II.1.21: Double spread 01 of *Good Night, Gorilla!*

- b) The mouse carrying a banana - From spread 02 the mouse is seen carrying a banana, or sometimes pulling it by a string (possibly nibbled from the piece, which held the balloon). An empty banana skin is seen in the last spread (see Figure II.1.20) and we are left wondering who has eaten it, the gorilla or the mouse. This banana is also featured in the prologue and epilogue vignettes;

- c) Inside the cages - In the animals' cages there are a number of items related to their eating habits or their entertainment. In all but one of the cages there are soft toys. The gorilla has a small gorilla, the elephant has a *Babar* doll, the giraffe and hyena have miniatures of themselves (see Figure II.1.16), and the armadillo has a doll. However, the gorilla also has a bike, a tyre, a book and a bunch of bananas (the tyre is featured in the peritext as well). The elephant has a large ball and lots of peanuts, and the armadillo has a dummy and a bottle of milk. The lion has bones;
- d) The moon - As part of the title font on the front cover and on the title page, the crescent moon represents the dot of the 'I'. It appears in all but seven of the spreads, in its crescent form;
- e) Coloured cages and coloured keys - Each animal has a different coloured cage, and the zookeeper has a key to match each cage (see Figure II.1.17);
- f) The number of people in the window increases each time the neighbourhood scene is shown. On spread 07 (see Figure II.1.17) there is one, as the wife takes the animals back in spread 14, there are two people in the window; as the wife returns in spread 15, with the gorilla and mouse following, there are three people in the window;

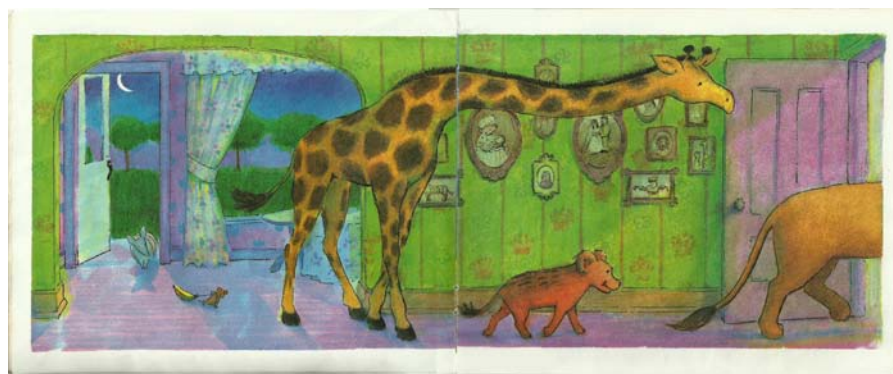


Figure II.1.22: Double spread 08 of *Good Night, Gorilla!*

- g) Photos in the zookeeper's house - in spread 08 (see Figure II.1.22) the animals walk past a wall covered in photos. These photos show the zookeeper and his wife getting married, the zookeeper with many of the animals seen in the story, and an image of the wife holding a baby gorilla.

A closer look at a framed picture on the wife's bedside table (spread 13) reveals a photo of the Zookeeper, his wife and the gorilla, posing as a family (see Figure II.1.23).

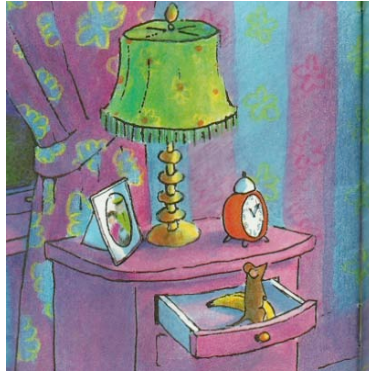


Figure II.1.23: Close up of bedside table on spread 13 in *Good Night, Gorilla!*

Díaz (2011) makes reference to "indication as a clue" in the visual grammar of picturebooks, "semantic units [that enable readers to] formulate hypotheses from the images that form part of some picturebooks" (p. 1). The photos in the story could be considered indications for the beholder to formulate a hypothesis for why the gorilla was allowed to return to the bedroom and spend the night there.

2.2.4 The verbal text

Good Night, Gorilla! is listed as a predictable book by Trelease (1982). This predictability is contained in the very minimal verbal text, placed in speech bubbles, consisting of "Good Night" and one of the following nouns, "Gorilla", "Elephant", "Lion", "Hyena", "Giraffe", "Armadillo", "Dear" and "Zoo". It is also the predictability in this verbal text which causes Linse (2007) to make reference to it for ELT contexts. *Good Night, Gorilla!* is the only picturebook of the three to include print-salient features, the verbal text in speech bubbles, and this aspect is said to direct and attract more attention to the verbal text within the illustrated page (Justice & Lankford, 2002; Justice et al, 2005).

2.3 Case 3: *Rosie's Walk*

Rosie's Walk was first published in 1968 and chosen for its representation of a complex picture-word dynamic and its non-repetitive verbal text. It was nominated an *ALA Notable Book* and is an example of a picturebook belonging to the phenomenon of the 1960s, the picturebook revolution (Orr, 2009), a "classic piece of cartoon-inspired, artless comedy" (Whaley & Chester, 1988, p. 216) and celebrated its 40th year as a best seller in 2008. It is mentioned in countless resource books and online materials related to using picturebooks in mainstream education due to the use of prepositions in the verbal text. However, it is also referred to in research publications and papers for its complex picture-word dynamics, which create one of the best examples of irony in a picturebook (Kummerling-Meibauer, 1999; Lewis, 2001a; Meek, 1988; Nikolajeva & Scott, 2006; Nodelman, 1988; Reynolds, 2005; Sipe, 2008a; Watson & Styles, 1996). Schwarcz (1982) categorizes the word-picture dynamics in *Rosie's Walk* as being counterpoint, "telling two different (though related) stories" (Sipe, 2012, p.14). Nikolajeva & Scott (2000) categorize *Rosie's Walk* as an example of "perspectival counterpoint" (p. 233), that is the words and pictures tell two different perspectives of the same story. Nodelman (1988) has discussed *Rosie's Walk* at length and Kummerling-Meibauer (1999) has analysed it, alongside three other picturebook titles, for its demonstration of irony.

In *Rosie's Walk* the words tell us about a hen on an evening walk and the pictures show us that she is being followed by a fox, who is trying to catch her. At each attempt he is foiled and successively gets hit on the nose by a rake, falls into a pond, falls onto a pile of hay, gets covered in flour and eventually careers into a row of beehives to end up being chased away by the angry bees. Rosie is deafly ignorant of the commotion behind her and arrives back in her hencoop just "in time for dinner" (Hutchins, 1968, np.).

The illustrations are old-fashioned in appearance, resembling peasant folk art (Nodelman, 1992). They appear in a range of colours, which does not contain blue, despite the inclusion of green (made from yellow and blue). Nodelman (1988) describes the lightness of these colours as the main contributor to the un-seriousness of the fox's threat to Rosie, maintaining

that yellow is conventionally a cheerful colour. Yellow is also said to denote warmth and this also contributes to a feeling of safety. The illustrations are typical of Hutchins' technique of stylized patterning, round trees with rows of neat leaves or fruit hanging from radiating branches. Everything is patterned, from the feathers in Rosie's tail and the fur on the fox's back and face to the walls in the buildings and the knots of wood in the fence. Again, Nodelman claims this patterning forces our attention towards the more energetic unpatterned areas (splashing water and flying hay) caused by the fox's transgressions, but that together they all "create an overall effect of calm ... [which] verges on the merely decorative" (1988, p. 73). It could also be seen as an omnipresent pattern undisturbed by the fox's actions, adding to and reflecting the chicken's own passive tranquility. Overall, this results in an entertaining, non-threatening picturebook.

Interest was fuelled to use *Rosie's Walk* in this study, based on the references to the complexities of the picture-word dynamics and the non-repetative verbal text in academic literature. Furthermore, despite many references to the picture-word relationship and its use of irony, only one detailed description of a child's response to the picturebook had been published (Meek, 1988). Meek's description is oft cited and describes how this apparently simple picturebook affords lessons in "understanding authorship, audience, illustration and icon interpretation, [all] part of the ontogenesis of literary competences" (Meek, 1988, p. 10). Meek's description of how a struggling reader interacted with the peritextual features through talk were particularly encouraging for the purposes of this study. The child, together with Meek and her assistant, talked about and around the illustrations in a way that supported both the child's language and literacy development.

References to *Rosie's Walk* in ELT texts or materials are few, but do exist. Miyahara (2006a; 2006b) devotes a two-part article to using story, defending that there "needs to be clear language learning and learning goals in mind" (2006a, p. 23). In the activities she devises around *Rosie's Walk* she highlights the "clever interplay of words and pictures" (2006b, p. 23) and, among other aspects, describes how this picturebook develops language

awareness, focusing on the verbal text in which she stresses the relevance of the prepositions. She mentions that other vocabulary can be learned “which is not obvious from the text” (op. cit.), listing “yard, pond, mill, haystack, walk, farm, beehives, cart, frog(s), rake, and hen, etc.”; she also emphasizes the possibilities for using onomatopoeic words such as “splash” (op. cit.). Nowhere does she mention the fox. Lo (2008), on the contrary, gives an astute account of how a teacher in an English language class in Hong Kong, uses the verbal text in *Rosie’s Walk* to imply “a single neutral version of the story” (2008: 77). She highlights how the children on the other hand demonstrated multiple interpretations drawn from different alliances with the characters in the illustrations, as well as an understanding of the irony created by the picture-word interplay - all responses ignored by the teacher. Both examples show that when used in ELT classes *Rosie’s Walk* has been selected for its verbal text, supporting the notion that the word is more important than the image (cf. Barthes, 1977).

2.3.1 The peritextual features

The front cover of *Rosie’s Walk* presents the setting and characters. First time readers can't be sure if *Rosie* is the fox or the hen, they see both - a hen walking determined into the book, a skulking fox behind her house. There's a windmill there too, to be visited further into the story.

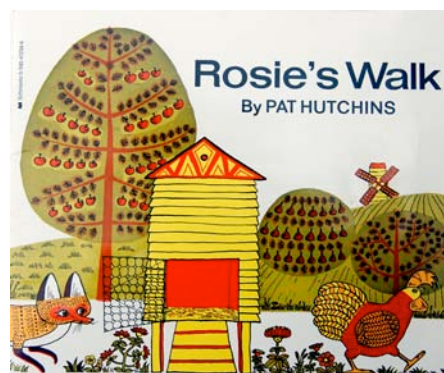


Figure II.1.24: Front cover of *Rosie’s Walk* (Scholastic edition)

The half title page (Figure II.1.25) contains an interplay between words and pictures: the title is large and central, with the fox above the letters and

the hen positioned under, simulating the fox's initial crafty stance and the hen's unknowing determination in going on her walk.



Figure II.1.25: Half title page of *Rosie's Walk*

The title page is a whole double spread (see Figure II.1.26), a busy illustration, depicting the farmyard, surrounding fields and land. Rosie is in her hencoop, on the verso page, looking across at the farm. There's no sign of the fox, but instead the places Rosie will visit as the pages in the picturebook are turned: the pond, the haystack next to the goat, the windmill, the fence and the cart and the beehives.

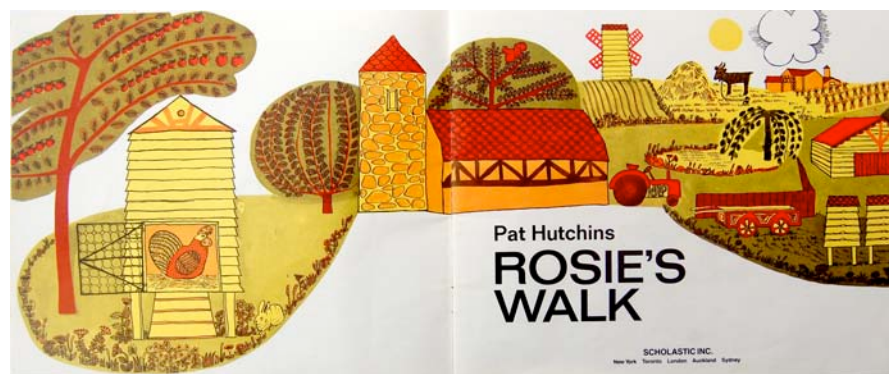


Figure II.1.26: Title page of *Rosie's Walk*

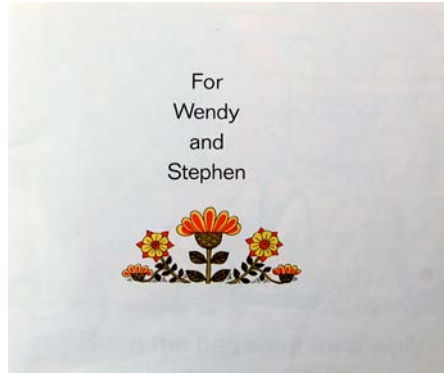


Figure II.1.27: Dedication page in *Rosie's Walk*

Finally, there is a whole page set aside for the dedication, written in big bold letters accompanied by a symmetrical decoration of country flowers, "For Wendy and Stephen" (see Figure II.1.27).

2.3.2 The picture-word interplay

The body of the picturebook covers thirteen double spreads, with one final verso page to complete the narrative. The sparseness of the verbal text is in contrast to the full, entertaining visual text. Indeed, *Rosie's Walk* uses the verbal text to tell us about Rosie's plodding, uneventful evening walk around the farm, and the visual text to show us what happens to the fox, who is following her. Tucker (2002) describes the shared secret between illustrations and the child reader as the key to the success of this story, the fact that, as beholders, the children know more than Rosie. Nodelman (1988), who has probably written the most prolifically about this particular title, describes the relationship between the pictures and words as a "mutual destruction" (p. 223), stating that:

The words tell us an uninteresting story; the pictures contradict the text by adding more to our knowledge of the situation. (...) in showing more than the words tell us, the pictures not only tell their own story; they also imply an ironic comment on the words. They make the words comic by making them outrageously incomplete, only a half-truth and by making their incompleteness so obvious.

(Nodelman, 1988, p. 223)

Additionally, Kummerling-Meibauer (1999) claims that Rosie the hen is not the main character, for readers follow the fox's blunders with more interest. The fact that the verso page of a spread is considered the side of the

protagonist (Nodelman, 1988), and the fox almost always appears on this side of a spread, reinforces its importance.

2.3.3 A visual pattern between spreads

Of particular interest in this picturebook is the visual pattern found in the relationship between spreads, showing a combined sequence of actions, rather like "a series of jokes" (Nodelman, 1988: 258). Using joke terminology these paired spreads can be referred to as the *set up spread* and the *punch line spread*. The set up spread shows and tells us what Rosie is doing with the fox behind her about to pounce: Figure II.1.28 shows an example of such a set up spread. Each set up spread gives visual clues as to what will actually happen to the fox.

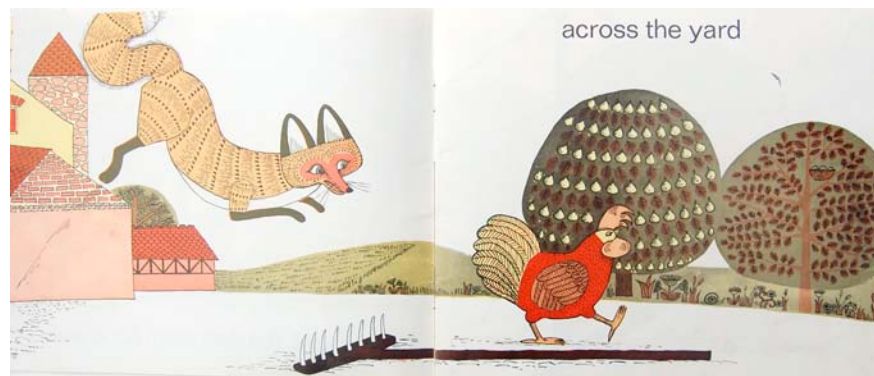


Figure II.1.28: Spread 02, a set up spread in *Rosie's Walk*

The punch line spread is wordless and shows us what actually happens to the fox, with Rosie walking along as though she doesn't have a care in the world: Figure II.1.29 shows a punch line spread.

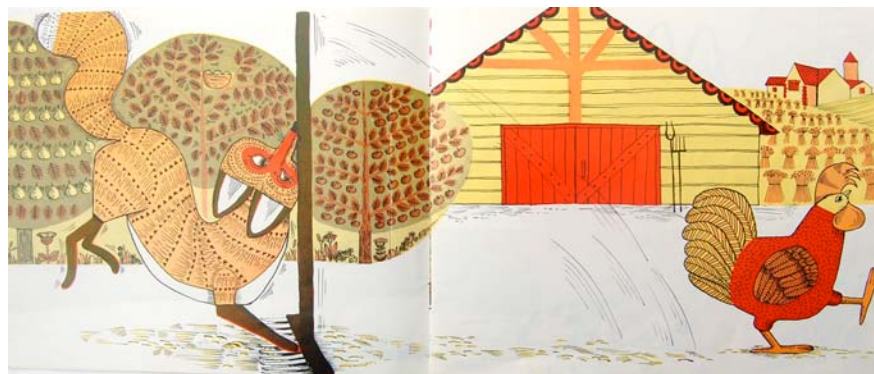


Figure II.1.29: Spread 03, a punch line spread in *Rosie's Walk*

There are seven sets of joke spreads and Figure II.1.30 demonstrates the structure of jokes within *Rosie's Walk*. As can be seen, on spread 11, the illustrations show the punch line to the previous spread where the fox is falling into the cart by the fence. The illustrations foreshadow the fox's possible final plight, showing us the beehives in the far right of the recto page. Spread 11 (see Figure II.1.31), is not only the punch line of the fifth joke, but the set up for the sixth, since the beehives are already in view.

	Rake set up	→	Rake punch line			
	Spread 02		Spread 03			
	Pond set up	→	Pond punch line			
	Spread 04		Spread 05			
	Haystack set up	→	Haystack punch line			
	Spread 06		Spread 07			
	Mill set up	→	Mill punch line			
	Spread 08		Spread 09			
Fence set up	↗	Fence punch line Hive set up	↗	Hive punch line Final set up	↗	Final punch line
Spread 10		Spread 11		Spread 12		Spread 13

Figure II.1.30: The joke spreads within *Rosie's Walk*

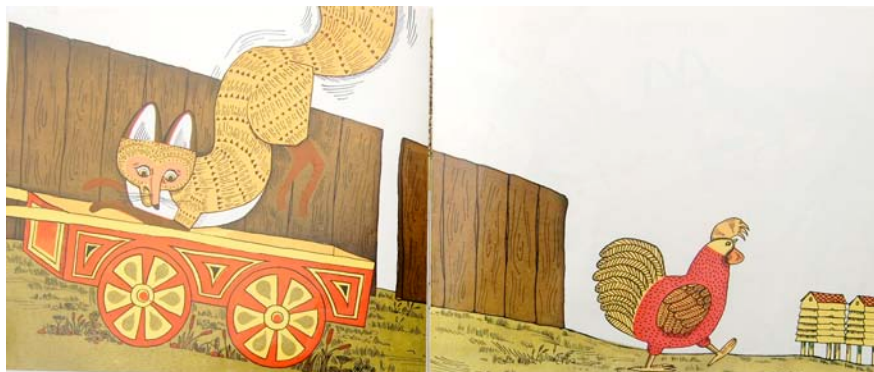


Figure II.1.31: Spread 11 in *Rosie's Walk*

Spread 12 (see Figure II.1.32) is also the punch line as well as a final set up, with spread 13 (see Figure II.1.33) showing the biggest punch line of them all, the fox being chased away by the bees, with Rosie walking on in ignorance. The culminating spreads, containing both set up and punch line, constitute the final homestretch, quickening the pace to reach the ending, which is hilarious for its predictability. It is considered that this joke structure, repetitive in nature, provoked much of the children's response to this picturebook.



Figure II.1.32: Spread 12 in *Rosie's Walk*



Figure II.1.33: Spread 13 in *Rosie's Walk*

2.3.4 Story fragments

In several of the spreads, in particular spread 04 and 05, spread 06 and 07 and spread 11 and 12, there are what have been considered "story fragments". These are parallel narratives, involving creatures that react to

the antics of the fox. For example between spreads 04 and 05, a butterfly flies away, two frogs jump in surprise and a bird is seen leaving the page. These additional narratives emphasize the lack of response by Rosie. The two spreads are shown in Figures II.1.34 and II.1.35.

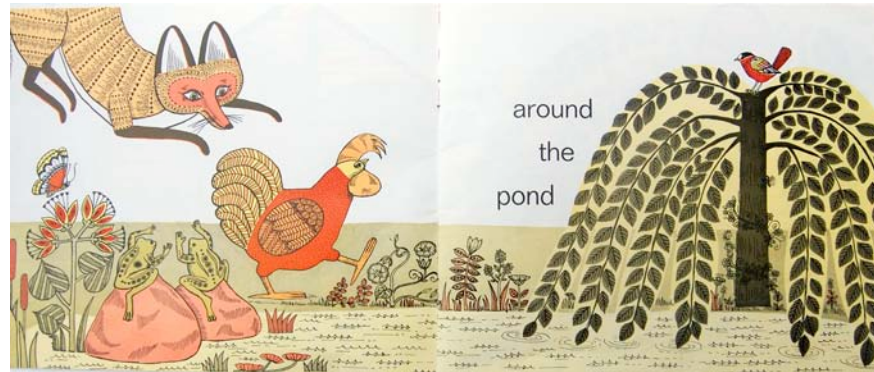


Figure II.1.34: Story fragments in set up spread 04 in *Rosie's Walk*



Figure II.1.35: Story fragments in punch line spread 05 in *Rosie's Walk*

2.3.5 The verbal text

As has already been mentioned, the verbal text in *Rosie's Walk* accompanies Rosie's slow plodding. It is made of up one 32-word sentence, "Rosie the hen went for a walk, across the yard, around the pond, over the haystack, past the mill, through the fence, under the beehives and got back in time for dinner" (Hutchins, 1968). This one sentence contains repeated participial constructions with changing place names (Kummerling-Meibauer, 1999), but is not repetitive enough for children to imitate and memorize.

In the multiple copies used in this study, there were editions from the USA and from the UK, with "haycock" (British English) or "haystack" (American English) in double spread n° 6. In the repeated readings of the picturebook the expression "haystack" was always used.

2.4 A brief summary of the cases

This completes the description of the cases, the three picturebooks. Each has its own particular picture-word dynamic running along a continuum from simple to complex, which is in addition to its individual structure and a verbal text which is repetitive or not. The following figure gives a quick overview of the different features to be found within each picturebook.

	N° of pages	N° of spreads	Word-less pages	Picture-word dynamic	Repetition in verbal text?	Repetition in visual text?	Print salient?	Structure
<i>Just like Jasper</i>	32	12	0	Simple	No	Yes	No	Question - answer
<i>Good Night, Gorilla!</i>	40	17	7	Complex	Yes	No	Yes	Cumulative
<i>Rosie's Walk</i>	32	13	6	Complex	No	Yes	No	Joke structure

Figure II.1.36: Summary of picturebooks used in the study

This is very basic in its provision of information, but it summarizes several of the features described above. *Good Night, Gorilla!* is slightly longer than the other two picturebooks in page count and thus number of spreads, and though *Just like Jasper* and *Rosie's Walk* have the same number of pages they differ in number of spreads. The picturebooks with a complex picture-word dynamic also have wordless pages. It would seem that the picturebook with a repetitive verbal text, which also happens to be print salient, is the only one not to contain a repetitive visual text. Each picturebook contains a very different structure: *Just like Jasper's* structure is one of question (verbal text) and answer (visual text); *Good Night, Gorilla!* can be called cumulative in structure, but only in part, at the beginning of Act II; finally, *Rosie's Walk* has the distinctive joke structure described above.

This chapter goes on to describe the case study sub-units, the three groups of children involved in the study, their educators and the schools.

3. The case schools

This section describes each group in relation to the school, the children and their families and finally the preschool educator, the classroom layout and the English activity programme. Annex A3 provides an example of the questionnaires sent to parents and carers (see A3.1) and also the analysed data from these questionnaires (A3.2). Annex 2 contains the outline for the guided interview with the preschool educators (A2.1) and each transcribed interview (A2.2, A2.3, A2.4).

3.1 School 01

School 01 is a private school run by sisters from the Franciscan order, situated on the outskirts of the capital city of a municipality in central Portugal with approximately 52,000 inhabitants. The school was originally built in the 1940s and had been gradually extended over the years into a large rambling building. Considered *uma escola integrada*, it caters for children from 3 to 15 years old and provides basic Portuguese education from the first to the third cycles, as well as preschool education from the age of 3 years old. It maintains a fee-paid education for children in preschool and the first cycle and state-subsidized education in the second and third cycles. As is the case in all private schools, some families benefit from financial support from the state depending on their income levels.

The preschool sector contained five groups of children, two 3-year old groups, one 4-year old group and two 5-year old groups. Each group was the responsibility of a qualified preschool educator. Two members of auxiliary staff were also on hand at certain times of the day to help.

The preschool section opened at 08.30, but officially the preschool educators took the children to classes for activities at 09.30. The activities were interrupted at 12.00 for lunch and began again at 14.00. The children in the group under investigation did not sleep after lunch, but played outside or in a covered area, until their preschool educator returned for the afternoon

session at 14.00. They stopped again for tea at 16.00 and either went home or continued with extra-curricular activities like ballet, *Ciência Divertida* or football.

The school project for the academic year 2008 / 2009 was entitled: *Com os paradigmas de Paulo e Francisco vamos ser agentes de mudança*. The aims of the year were to get to know the worlds of Paul of Tarsus and Francis of Assisi, understand references in other areas of expression and discover analogies between Christian paradigms and other models of reference. This involved discovery through the arts and looking at the works of great writers, painters, sculptors, musicians, scientists and figures in theatre / cinema. On a personal note, as a regular visitor to the school, it was not evident that the children were immersed in a world of arts and the eventual connections made through English, which was the norm, did not reflect these aspects either. The preschool programme also included a learning manual, *Traquinices*, published by *Porto Editora*, which was used in complementary study.

3.1.1 The children and their families

The group in the study was made up of 25 children who had all been in the class since it was created in September 2006, when most of them were 3 years old, the entry age in this particular institution. Ana (a pseudonym), the preschool educator, was responsible for the group. There were 13 boys and 12 girls. On January 1st 2009 their ages ranged from 5 years and 1 month to 5 years and 11 months old (Graph 1, Annex A3.2, p. 1). All the children were Portuguese. Three children were indicated as coming from homes where another language was spoken, two speaking French and Portuguese and one English and Portuguese. However, only one family confirmed a bilingual upbringing using two languages, these being French and Portuguese.

All but three children lived with both parents, and those three were experiencing recent separations. According to Ana, only one of these children appeared to be having behavioural problems in relation to the parents' separation.

More than half of the children had one sibling, of these, twelve children were the youngest sibling; and three were the oldest. Three children were the middle child. There were two twins, and they had an older sibling. Six children had no siblings at all (Graph 4, Annex A3.2). According to Ana's class report, there were no apparent developmental problems in the group, though one child was signaled as having speech difficulties and another highlighted with behavioural problems. At the end of the year all but one child moved into the first cycle of education.

Ana's characterization of the group described the families as "*organizadas e já bastante seguras em relação aos seus objetivos de vida*" (group documentation), this she deducted from the parents' ages, professions and the number of children. The parents were well qualified, with 72% holding a university degree, a total of 36 out of the 50 parents, and there were only two parents who had not completed basic Portuguese education to the 9th grade. Parents' ages fell between 32 and 53 years old (Graphs 5 and 8, Annex A3.2). They all worked at the time of the questionnaire, twenty-two in commerce, ten in the health service, seven in education, eight would be considered managerial, and three in industry.

With such high qualifications, it was not surprising to see that a large percentage of parents indicated they spoke another language either fluently or well. Just over 90% of the mothers in this group indicated that they spoke other languages: six with the opinion that they spoke French fluently and five stated they spoke English fluently. Just over 80% of the fathers stated they spoke another language, seven of whom stated they spoke English fluently and two indicated they spoke French and/or Spanish fluently (Graphs 9, 10, 13 and 14, Annex A3.2).

3.1.2 Families and books

According to the questionnaires, over 70% of the children enjoyed listening to stories. Interestingly, in this group, parents appeared to tell more invented or oral stories than picturebook stories (Graph 1, Annex A3.2). 40% stated that their child had more than 50 picturebooks at home. 68% of the parents affirmed buying books occasionally, though 20% indicated doing this

once a month (Graph 3, Annex A3.2). The majority of books were bought in bookshops or supermarkets. Just under 50% of the parents in this group stated that they also bought picturebooks at book fairs (Graph 5, Annex A3.2).

Just under 50% of the responses stated that the parents read to their child almost every day, just over 30% said they read once or twice a week and only 16% read a story every day. These results match those of other such studies in Portugal (Mata, 2008; Ribeiro & Leal et al, 2009)

The vast majority of stories were told before bedtime (over 90%) and the majority of parents indicated they enjoyed reading to their child (Graphs 6 and 7, Annex A3.2). Over 90% of parents stated they had never been to the library but one parent affirmed she took her children to the library every week. Nearly 70% of the parents in this group maintained they participated in animated activities around books occasionally (Graph 9, Annex A3.2).

To note, 14 of the 25 questionnaires indicated owning books in other languages, of which the majority were in English (70%), though some were in French (just under 30%) or in Spanish (just under 10%) (Graph 11, Annex A3.2).

3.1.3 Ana, the preschool educator⁷

Ana had worked in the school since she graduated from college in 1977. She first qualified as a preschool educator with a certificate of education, and later with in-service training obtained a degree. She reported attending occasional in-service sessions promoted by the school, none of which had included using stories or children's literature as a theme, but those that were about learning Portuguese as a mother tongue had included some reference to story and children's literature.

Three years previously, Ana had been responsible for a group of children who had had English activities with another English teacher. She admitted to being apprehensive about her group learning English before this experience, with the view that learning Portuguese well was important before learning

⁷ Ana's transcribed interview can be found in Annex 2.2.

another language. However, after the experience she observed that children saw English as a game, "... vão vendo a língua como uma brincadeira ..." (Annex A2.2, p. 13), and that they learned a lot. She had found the whole experience very interesting and it had changed her attitude. She reported being in complete agreement with the children learning English in her class now, stating that she saw it as an important activity, giving the children time to enjoy the language.

3.1.4 Ana and stories

Ana stated that she used all types of stories with the children: many are invented to demonstrate something particular she wanted to continue in her teaching. She was very conscious of using picturebooks to read from or to tell with. During our interview she defined "reading" as transmitting what is written and "telling" as taking on the characters and dramatizing the story for the children. She stated using stories for many reasons, including to motivate the children and to channel their attention towards something in particular. In addition, she reported using stories for the morals they provide, for the themes they enabled her to work with and books in particular because she wanted the children to see that it was a book. She believes that preschool practice was surrounded in all areas by story.

When asked if she was familiar with the terms "*livro ilustrado*" and "*album*", the two Portuguese expressions associated with picturebook in Portuguese, she defined the latter as a picture album or scrap book, and associated the former with the object of this study, picturebooks. She stated her understanding of a good picturebook was confused, mostly because of her experience with the *Plano Nacional de Leitura* (PNL), which she described as including titles she did not consider appropriate for her group or of the appropriate quality. She described a good picturebook being one that involved the children and, if possible, left them with a message.

The school's selection criterion for purchasing books appeared to be that it allowed for possible follow up work, or that the book was exceptionally beautiful. Ana added that she often rejected a book when the illustrations were not of a quality she appreciated. Despite having a number of books from the PNL, generally this was not the criterion for selection. She took very

little notice of whether the book was translated or originally written in Portuguese, but she did say she was interested in the author and illustrator and tried when possible to point these out to the children when she read a story.

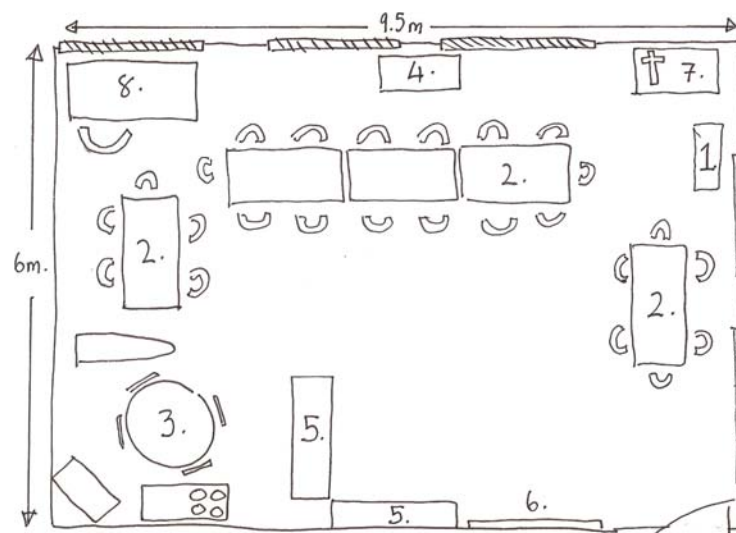
When telling stories without a visual support Ana liked to have the children sitting in a semi-circle, but when a book was involved she described them sitting as though in the cinema, in rows. She said that she usually read to the whole group, but also read to small groups, though never to individual children. She did not read a story every day, but she stressed that the children were used to being read to as a class group and enjoyed being read to. At the time of the interview Ana stated she had not yet established a storytelling time and, of note, when asked at the end of the year if she had succeeded, she shook her head and complained that it had been a very busy year and she had not been able to incorporate a regular reading time after all.

When asked if she regularly retold stories, she stated that she would retell a story if the children requested it, but also described occasions when she retold a story as it was useful for something she was doing at that time. She described retelling one particular story, which had been brought from home, many times over to a group of girls: a book about fairies called *Princesa Lillifee* by Monika Finsterbusch, translated into Portuguese from German. During our interview, she recurrently mentioned favourite books which the children brought in from home.

Ana confirmed that the school had a small library with a collection of picturebooks chosen by the teachers. The children could borrow books from this library to look at in class, but they did not take them home. It was usual for the children to bring in their own books to school and share them with the class. She described a system she had set up the previous year which involved a material sack in which children placed books they brought from home for her to read. At certain times during the week she would read these books, either to the whole group or a small selection of children. It was apparent that she valued the books the children brought from home.

3.1.5 The classroom

The classroom (57 m²), see Figure II.1.37, was a light-filled room with large windows along two of the four walls. The layout was dominated by groups of tables in rows. There was no carpet, there were no soft cushions in a corner for children to meet in the morning, and a circle time activity did not appear to take place, as is the custom in most Portuguese preschools (Ferreira, 1989; Hohmann et al, 1995). There was just one wall with cork covering for placing children's work and this was changed regularly with examples of what the children had been doing, often showing activity sheets which were part of the learning manual being used.



Key: 1. Book shelf; 2. Work tables; 3. House corner; 4. Shelf with cars; 5. Shelves with games, toys and English box; 6. Blackboard; 7. Prayer corner; 8. Teacher's desk.

Figure II.1.37: Sketch of the classroom in School 01

In the classroom, there was a blackboard, and some shelves with games and toys and cars and a house corner. There was a small prayer corner and finally a small bookshelf, with approximately 15 books placed neatly on it. The books were all picturebooks, but not all picture storybooks. Ana described the book corner as belonging to the children, and it contained some books that she had "worked" with and others that she hadn't. Children were allowed to browse through books after what she referred to as "*actividade orientada*" or during free play times. She asserted that there

were a number of children who loved books and were regularly in the book corner and a number of others who needed to be encouraged to take a look at books.

It is important to note here that the bookshelf did not evolve or change during the year. No new or different Portuguese books were introduced bar two titles the class received as gifts, one in December 2008 and the other in May 2009. The English stories and picturebooks were placed on the shelves alongside the Portuguese books as the year progressed, so the library increased by seven picturebooks on that account.

3.1.6 Ana's observed storytelling session

For the observed storytelling session Ana decided to pick a book from the class story bag. This was a book which one of the children had brought from home, therefore a book she was both unfamiliar with and which was being used as a story for story's sake, or possibly for observation's sake. She sat on one of the children's chairs, and they noisily sorted themselves out as she had described they would: in rows, as if in the cinema. Once settled in the rows they calmed down quickly.

The book she read would be categorized as an illustrated book, a collection of fables, *As minhas fábulas favoritas* (Garcia, 2001). She selected the fable *The fox and the crow*. This was a story she was familiar with, but not in the form in which she found it in the book, so she read the story and then showed the illustrations on the page. She read in an animated way, using voices for the different characters and after reading the story she asked the children about the moral of the story and they discussed it briefly.

The storytelling session lasted about ten minutes. The children were observed as Ana read the story: those who had positioned themselves in the front rows were sitting keenly watching Ana as she read, they were concentrated and thus involved (Portugal & Laevers, 2010). Generally the class interrupted very little with questions or comments, though children murmured occasional comments, but in the main they restricted their responses to Ana's requests for information. There was a group of children towards the back, boys and girls, who were not engaged - they spent most of

the storytelling session talking in whispers and fidgeting. One or two children could be considered disruptive, but Ana ignored them. Questioned upon this afterwards, Ana said that unless they were causing a lot of problems she usually let them be. She described the session as a typical storytime session.

3.1.7 School 01 and English

The children in School 01 only had English in their final year of preschool, which meant that they had not had any previous exposures to English in a formal situation when they began in September 2008. Consequently, the first sessions focussed on getting to know each other and the routines inherent to the English sessions. The objective of these early encounters was therefore to provide opportunities for children to use greetings and to understand simple classroom instructions, needed for the smooth running of the activities. Their puppet was a black and orange striped cat called *Cookie*.

In agreement with Ana, themes were elaborated and implemented in English through games, physical activities, songs and stories, which provided for engage and exploit opportunities for the lexical items and expressions therein. Figure II.1.38 shows the themes and stories used over the year.

Dates	Themes	Story	Story type
17.09.08 - 24.09.08	Greetings		
24.09.08 - 13.10.08	Pets	<i>Can I have a pet?</i> (Reilly)	ELT Course book story cards
15.10.08 - 19.11.08	Colours / Animals	<i>Brown Bear, Brown Bear, what do you see?</i> (Martin, Jr & Carle)	Picturebook
24.11.08 - 17.12.08	Toys / Christmas		
05.01.09 - 28.01.09	Actions	<i>Just like Jasper</i> (Inkpen & Butterworth)	Picturebook
29.01.09 - 23.02.09	Numbers 1 - 10	<i>Good Night, Gorilla!</i> (Rathmann)	Picturebook
26.02.09 - 23.03.09	Spring / Mini-beasts / Easter	<i>Meg's Eggs</i> (Nicoll & Pienkowski)	Picturebook
15.04.09 - 03.05.09	Family	<i>Rosie's Walk</i> (Hutchins)	Picturebook
11.05.09 - 08.06.09	Cake making	<i>Let's go visiting</i> (Williams & Vivas)	

Figure II.1.38: Themes and stories in School 01, 2008 / 2009

The children were a motivated group, they visibly enjoyed the English activities and all participated enthusiastically. In the mid-term reports, which were sent to the parents in February 2009, Ana detailed how children interacted and used English during the day outside the English activities. She indicated that 40% of the children used the English materials and played English games a lot and 44% sometimes. 36% browsed through English books a lot and 48% sometimes. Similar percentages used English spontaneously during the day, while participating in other activities.

3.2 School 02

School 02 is a state funded institution in the outskirts of the same city as School 01, an *Instituição Particular de Solidaridade Social (IPSS)*, subsidized by both the Ministry of Education and the Ministry of Work and Social Services due to its provision of preschool and crèche services. The installations were inaugurated in 1983 with funds originally donated by the local parish and therefore built for educational purposes. In 1999 a *Serviço de Apoio Domiciliário (SAD)* became part of the institutional responsibilities. The building had been extended and renovated in recent years to improve the care provided to the children. The present installations sit in a pine forest between what has over the years become a wealthy residential area and the local industrial area.

At the time of this study, the institution employed six preschool educators and ten auxiliary helpers, as well as cooks and a social service worker. There were two groups in the crèche, and one group each of 2-year olds, 3-year olds, 4-year olds and 5-year olds. Each group was the responsibility of a qualified preschool educator and an auxiliary helper. The children in this study were in their last year in the institution and many of them began attending when they were four months old, at the crèche. At the time of the study there were three external members of staff who visited the school, a physical education teacher, a music teacher and an English teacher.

The installations opened at 07.45 for parents to leave their children, the cut off time for the children's arrival being 09.30, so that the preschool educators could begin work with all the children in class. This system had

been implemented several years previously to stop parents bringing children to school throughout the morning. The groups were in their classrooms doing activities till 12.00, when they stopped for lunch. The children in the group under investigation did not sleep after lunch, so returned for a quieter time to their classrooms. Activities officially stopped with the preschool educator at 16.00, but the school remained open till 19.00; the auxiliary staff looked after children who remained for the extended time.

The institution was working with a learning manual called *Era Uma Vez*, published by *Santillana Editora*, which was used with three of the classes in the institution, and involved the children from 3 to 5/6 years old. The learning manual was organized around ten stories, mostly traditional ones, and subsequent follow up activities. In her class project, Brenda (a pseudonym), the preschool educator, highlighted the fact that this manual embodied the objectives of the PNL. Additionally, it actively promoted interaction between school and family, which Brenda emphasized as an important aspect of her class project.

3.2.1 The children and their families

In this group, all but one child returned the questionnaire. The group of children in the study was made up of 21 children, 15 boys and 6 girls, and Brenda, the preschool educator, became responsible for the group in September 2006. On January 1st 2009 their ages ranged from 4 years and 8 months to 6 years and 1 month old: a total of three children who were not yet 5 years old (Graph 2, Annex 3.3 p. 1).

All the children were Portuguese bar one, whose family had come over from South Africa and indicated that English was also spoken at home. Of note is that two parents had been born in Australia and another parent was born in France and, though neither family indicated this, either English or French was spoken at home. All but two children lived with both parents.

Two thirds of the children had siblings, nine had just one and four had two. Of these, six were the younger sibling, four were the oldest and only one child was a middle child (Graph 4, Annex 3.3 p. 2). There were also two twins, both males, who had two older siblings as well as a baby niece living

with them. Seven children had no siblings. Brenda highlighted several children at the beginning of the year as possibly problematic. The oldest child in the group had been diagnosed with developmental problems, provoked by *cytomegalovirus*, a cerebral cyst. He received speech therapy once a week and a special needs teacher came to the class twice a week. The special needs teacher also visited another child, one of the twins, after a recommendation from the pediatrician at the local hospital, twice a week. Additionally, Brenda noted that the three younger children might need extra support. At the end of the academic year, all but the three younger children moved into Portuguese first cycle education.

With reference to academic qualifications, 17,9% of this group's parents held a university degree (a total of 7 out of the 39 parents), and six parents had not completed basic Portuguese education to the 9th grade (Graph 8, Annex 3.3 p. 4). Parents' ages fell between 24 and 46 years old (Graph 6, Annex 3.3 p. 3). Only two of the parents were unemployed at the time of the questionnaire. Nineteen worked in industry or menial services, six in bank services or administration, five in education, three were engineers, two were in the military, two in commerce and one related to health services.

Just over 50% of the parents indicated that they spoke other languages. Three mothers and fathers stated speaking English fluently, and one mother and father indicated speaking French fluently (Graphs 9, 11, 13 and 15, Annex 3.3).

3.2.2 Families and books

According to the questionnaires, all the children enjoyed listening to stories (Graph 1, Annex A3.2, p. 1). In this group, over 90% of the families read picturebooks to their children; they also told oral stories (25%) and traditional stories (20%) (Graph 2, Annex A3.2, p. 1). No families had more than 50 picturebooks at home, 60% stated they had between 10 and 30, 30% had under 10 and 10% had between 30 and 50 (Graph 3, Annex A3.2, p. 2). Over 90% indicated buying books occasionally, the remaining 10% stated they bought books weekly (Graph 4, Annex A3.2, p. 2). The majority of books were bought in bookshops or supermarkets, 60% respectively, and

just under 20% of the parents in this group stated that they also bought picturebooks at book fairs (Graph 5, Annex A3.2, p. 3).

Exactly 40% of the responses stated that the parents read to their child almost every day, 30% read once or twice a month, 20% once or twice a week and 10% read every day. The vast majority of these stories were told before bedtime (just under 90%). All parents stated they enjoyed reading to their child (Graphs 6 and 7, Annex A3.2, pp. 3 and 4). 60% of parents indicated they had never been to the library, 30% indicated going only occasionally and 10% went once a month. 50% of the parents in this group stated they participated in animated activities around books occasionally. There were four questionnaires that indicated owning books in other languages, all these families had books in English and one family also had some books in Italian (Graphs 9 and 10, Annex A3.2, p. 5).

3.2.3 Brenda, the preschool educator⁸

Brenda graduated from college in 1991 with a bachelor of arts in preschool education and began working in School 02 in September of that year. She had not continued studying and did not have the extended qualification, *Licenciatura*, which a number of preschool educators in Portugal have pursued. She had, however, attended a good number of in-service training activities, which included some that focussed on storytelling and book making.

Brenda enjoys English and when younger had taken the Cambridge University *First Certificate of English* qualification at a language school in the nearby city. Brenda had been the preschool educator of at least two cohorts of children who have been involved in English activities from the age of 4 years old at the institution. She was in complete agreement with English being an activity in the preschool, and actively supported the children's development and progression by using English in class and encouraging the group to play with and use words and expressions they knew. On several occasions, Brenda had deliberately chosen topics and themes so that the

⁸ Brenda's transcribed interview can be found in Annex 2.3.

children could take English out of the classroom and use it in the dining room, the playground and in their homes.

3.2.4 Brenda and stories

At the beginning of our interview Brenda characteristically admitted, "... eu gosto de contar as histórias, principalmente algumas histórias, de forma animada ..." (Interview, Annex A2.3, p. 2), but she also declared that she never invented stories. She affirmed she usually began all her projects either with a picturebook or a story. This had influenced the selection of the learning manual called *Era Uma Vez*, mentioned previously. Story was indeed very evident in Brenda's approach to teaching and learning, and she actively ensured that all those who were involved with the children, in particular the families, were carried along by her enthusiasm. It is possible that this may be why so many parents indicated that they read picturebooks to their children at home.

Brenda stated that she used different kinds of stories in her teaching. She described using picturebooks of all shapes and sizes, telling stories with puppets and picture cards and reading stories that had no pictures. She described selecting stories for a number of reasons:

- The theme was something she wanted to work on with the group.
- Stories bring different language into the classroom.
- Stories make children think.
- Stories come with poetry, rhymes and *lenga-lengas*
- Stories are fun.
- Stories create connections with the children's home lives.
- A child had brought in a book, so there was personal interest.
- It was a great story or picturebook and deserved being told for the sake of sharing a story.

She was familiar with the term *livro ilustrado*, and defined it as a picturebook, but associated *álbum* with a photograph album. She defined a good picturebook as having more pictures than words, although she stressed that at this age (5/6 years) children liked picturebooks with more text. She

also thought that a good picturebook should be interesting, funny and humorous, possibly include mystery, and have a surprise at the end. She felt that it could be a story which related to the children's lives. She also felt that illustrations were important and a beautiful picturebook would influence her selection, but she stressed that she often told a story and deliberately didn't show the illustrations so that the children could create an image in their heads. She felt this was important, as children were not given enough opportunities to use their imagination in modern day society: *"porque acho que cada criança também deve imaginar na sua cabeça a história . porque por vezes estão tão presas à imagem hoje em dia que elas já não imaginam nada..."* (Interview, Annex A2.3, p. 5).

Brenda stated her criterion for selecting books for the classroom library included containing a suitable theme - because she knew her group, she often chose books that were appropriate for it, catering for their interests and necessities. She admitted to choosing picturebooks by intuition, especially if they were to be told for the sake of sharing a lovely book, and that it was also important if she liked the book. She also explained that in selecting titles there were two foci: the first was to choose titles the children could browse and look at and make sense of the illustrations alone, invent their own stories and describe what was in the illustrations; the second was to select titles for read alouds, possibly to be kept in the educators' library: *"... tem que ser um livro com um texto importante para eles ou que seja lúdico . que seja didáctico . que seja interessante ..."* (Interview, A2.3, p. 8)

Brenda did not seem particularly interested in selecting picturebooks by Portuguese authors, though she did mention *Maria Luisa Ducla Soares* as one of her favourites. She did, however, state that the educators used the PNL list, which they felt was an important list and she always looked for the symbol, despite admitting that they were not always the best books. The school usually bought books that the preschool educators signalled as being appropriate, as well as occasionally purchasing collections, which sales representatives showed on visits.

When asked if she had a classroom library her reply was, *"tenho uma biblioteca na minha sala mas não é aquela biblioteca . nem é nada daquilo*

que eu quero ..." (Interview, A2.3, p. 5). She explained that she had requested sofas so that the book corner cum library could be comfortable, but these had never arrived. The classroom library was fairly large, with possibly about 70 books and other reading materials. They were placed on a double-sided shelf and in a large book box. Brenda believed that children should have books, comics, magazines, brochures and home-made books in their library, in both fiction and non-fiction formats. She highlighted that the library changed constantly, and not only did books move around the shelves, as children interacted on a daily basis with the reading material, but she regularly changed the books, bringing new titles in and removing older ones. She also brought many of her own books into the classroom library. She calculated that there were about 15 good-quality picturebooks in the collection at that moment. She described the children's interaction with the book corner as, *"eles podem ler livros sempre . mas normalmente não é um cantinho que eles vão sempre"* (Interview, A2.3, p. 7).

In the children's day Brenda had ensured they had many opportunities to interact with books and stories. She described beginning the day with a story, either from the manual, which, as already stated, was structured around stories, or a picturebook. The children had access to the classroom library during free play activities, and there was a book hour at lunchtime, when children came into the classroom and looked at books, on the carpet or at their tables. During this book hour children were also encouraged to tell each other stories from the books they enjoyed.

Brenda described telling stories mostly to the whole group and the children normally sat on the carpet in a circle. She didn't like telling stories to smaller groups of children, as there was usually lots of noise around. It was her opinion that the school did not afford the appropriate conditions for a teacher to read a story to small groups of children. But when the school received trainee teachers they would often read to smaller groups, as the preschool educator worked with other children.

Shared read alouds had a special routine in Brenda's class: she stated that she liked to have the children sitting in a circle, calmly. She sat on a small chair so that everyone could see. She used a rhyme to begin the story: "1, 2,

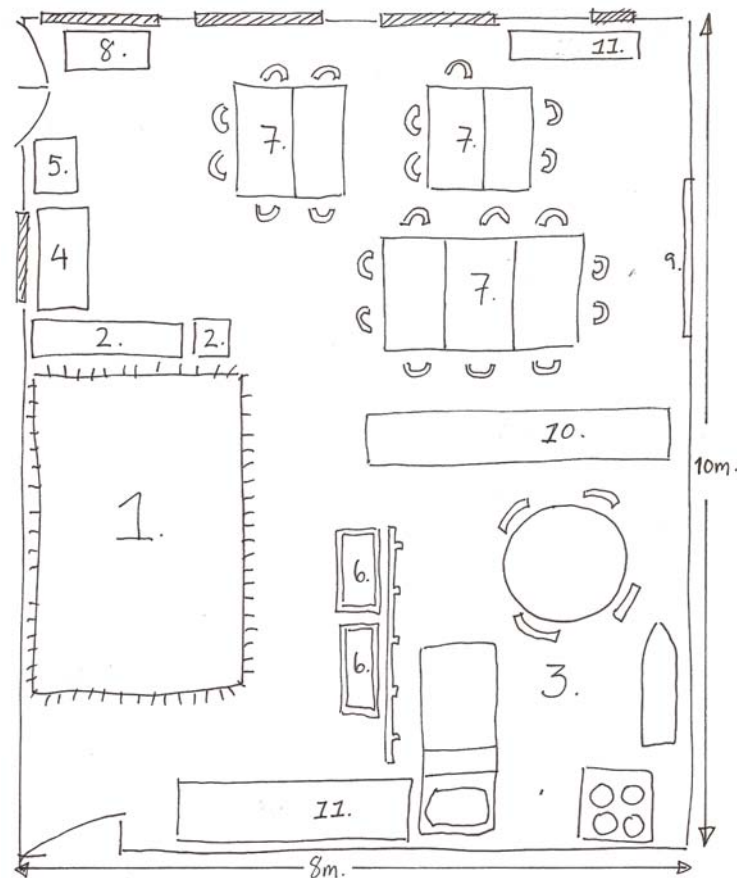
3 perninhas á Chinês, 4, 5, 6 orelhas de reis". She sometimes turned off the light and called silence. She also emphasized that if they were not calm and ready she'd put off telling the story. But generally they enjoyed listening to two or three stories each time. She described herself using voices and being theatrical, and so she liked to know what she was reading. She usually read the story from beginning to end, but if it was a particularly long story she would stop, mark the page and return to the book at a later date. Sometimes she read the blurb on the back and referred to the author and illustrator's names. She didn't like to be interrupted when telling the story, especially during the first encounter, but she allowed children time at the end to talk about bits they enjoyed. She insisted her reason for not allowing interruptions was because she felt the story lost its rhythm and meaning, and things got confusing. She admitted that children did react by making noises, or used their bodies and faces, and they would occasionally question a word they didn't understand and she would explain, but generally they respected the storytime rules. She always said that she put the book in the library after and observed the children as they browsed through the story. Sometimes she'd retell the story, but not always.

3.2.5 The classroom

The classroom in School 02, see Figure II.1.39, was a large rectangular room (80 m²), with a wall of curtained windows and a door leading out into the patio, where children play with sand and on playground apparatus. The room was divided into areas or activity centres. Immediately as you entered the room, the large carpet with book self and book box at one end was evident: the carpet also served as the circle time space. There was a large house area, closed off by half height shelves and wooden rails, with a pretend door. On the other side of the bookshelves, the garage and construction centers were placed, as well as a small table for the English materials and a table for modelling. There were several shelves against the walls containing didactic materials and a small white blackboard. There were three sets of tables, occupying about a quarter of the room.

The walls were covered in children's work, freehand drawings or handicraft work - some of these also hung from the ceiling. All the walls were used, and

the work on the display changed regularly.



Key: 1. Circle time carpet; 2. Book shelves and book box; 3. House area; 4. Garage and cars; 5. Table with English box; 6. Boxes with construction activities; 7. Work tables; 8. Table with painting materials; 9. White blackboard; 10. Shelves with materials and games; 11. Cupboards.

Figure II.1.39: A sketch of the classroom in School 02

3.2.6 Brenda's observed storytelling session

For the observed session Brenda chose *Uns ratos insuportáveis* (O'Callaghan & Steinmeyer). The English version belongs to a collection of graded books. However, under the Portuguese publication by *Círculo de Leitores*, where the concept of graded reader does not exist, it is classified as a picturebook. The children sat in a semi-circle and joined in as Brenda said the story rhyme, then silence fell upon the group. Brenda was familiar with this story as she had read it to other groups of children, but this particular group was hearing it for the first time. True to her description Brenda read the story in an animated way, using voices and sound effects, from beginning

to end, with very few interruptions. Each child sat quietly and calmly through the story, listening and looking, their faces showing their enjoyment, their eyes scanning the pages. The children demonstrated many of Portugal & Laevers' (2010) indicators of involvement. The children occasionally gasped, or giggled, or exclaimed along with the story. There were some muttered comments, predicting what would happen, but there were no major interruptions. After the story Brenda asked them what they thought and several children volunteered comments about their favourite bits, remarked on the clever ideas and agreed it had been a good story. Brenda described this as a typical storytime session.

3.3.7 School 02 and English

The children in School 02 had had English for a year already and were an excitable, energetic group. Visits in preparation for the new academic year were greeted with enthusiasm and there was a chorus of "*Quando é que temos Inglês?*". The children quickly fell into the routine of English once activities began in October. Brenda had requested that a different English puppet be used for this year, the reason being that the first story in the learning manual was *O Macaco de rabo cortado*, a traditional story about a monkey who wanted to lose his tail. So a monkey puppet called *Charlie* was selected and presented to the children alongside *Cammy* the camera at the beginning of the year.

More than two thirds of the class were boys and some of the individuals found it difficult to concentrate and were consequently disruptive. Despite this, the mid-year reports sent to parents showed that 85% of the children are very motivated in English classes, though 38% were indicated as having less than good concentration. In these same reports, Brenda detailed how children interacted and used English during the day outside the English activities. She indicated that over 70% of the children used the English materials and played English games sometimes; just over 20% did so a lot. 95% browsed through English books sometimes and just 1 child did this a lot. 57% used English spontaneously during the day sometimes, and 9% did so a lot. It would appear that despite their motivation, the children did not interact as much as was imagined with English outside English classes. It

should be pointed out, however, that the children did have lots of other activities at their disposal, with English materials and books as one of many other choices.

Figure II.1.40 shows the themes that were implemented in English through games, physical activities, songs and stories.

Dates	Themes	Story	Story type
01.10.08 - 27.10.08	Professions	<i>Goodnight Piggy Wiggy</i> (Fox & Fox)	Picturebook
29.10.08 - 03.11.08	Halloween	<i>Meg and Mog</i> (Nicoll & Pienkowski)*	Picturebook
19.11.08 - 24.11.08	Emotions	<i>Sometimes</i> (Todd)	Picturebook
15.12.08 - 06.01.09	Toys	-	
28.01.09 - 02.02.09	Recycling	<i>Just like Jasper</i> (Inkpen & Butterworth)	Picturebook
10.03.09 - 12.03.09	Charlie's Family	<i>Good Night, Gorilla!</i> (Rathmann)	Picturebook
26.03.09 - 21.04.09	Face	<i>Meg's Eggs</i> (Nicoll & Pienkowski)	Picturebook
19.05.09 - 26.05.09	Animals in extinction	<i>Rosie's Walk</i> (Hutchins)	Picturebook
17.06.09	Sea animals	<i>"Only Joking!" laughed the Lobster</i> (West)	Picturebook

*Brenda, had shown this story to the children in film format, in the previous academic year 2007/2008, so the children were familiar with it.

Figure II.1.40: Themes and stories in School 02, 2008 / 2009

3.3 School 03

School 03 was a state-funded institution, not far from the centre of a small town in the centre of Portugal, with approximately 7,500 inhabitants. As with School 02, it was an *Instituição Particular de Solidaridade Social (IPSS)*, subsidized by both the Ministry of Education and the Ministry of Work and Social Services, and provided the services of crèche, preschool and free-time activities for after school first cycle students (ATL). The crèche catered for children from 4 months to three years, and the preschool cared for them till they left for first cycle school, at the age of six years old.

In the 1980s, care for preschool aged children was sparse in this particular town, with just one private preschool. The centre's creation was an attempt

to overcome this problem and the present installations were purpose built and inaugurated in 1985 with the support and funding from the Regional Social Security Centre in the capital of the district, the local Town Council and a local association. ATL began in September 2007. At the time of this study the institution employed six preschool educators, nine auxiliary helpers and a part-time psychologist, as well as cooks and cleaners. There were three groups in the crèche, and one group each of 3-year olds, 4-year olds and 5-year olds. Each group was the responsibility of a qualified preschool educator and an auxiliary helper. The children in this study were in their last year in the institution, and many of them began attending when they were four months old in the crèche. There were two external members of staff who visited the school, a physical education teacher and an English teacher - there was also a music teacher, but she was a permanent member of staff also responsible for the ATL.

The installations opened at 08.00 for parents to leave their children, but unlike the other two schools there was no cut off time for children to arrive. This meant that some children arrived mid to late morning until lunchtime, which was at 11.45. There did not seem to be a specific time for the preschool educator to work with the children, but by 09.30 it was expected that activities would have begun. The children in the group under investigation did not sleep after lunch, but were looked after by the auxiliary staff, for the *"momento de calma e relaxamento"* (Class project documentation), listening to music or watching films. The preschool educator returned at 14.30 to be with the children, they took a break at 15.30 for tea and she officially left the children with the auxiliary staff at 16.30. The school remained open till 19.00.

The institution did not use a learning manual. Every year they elaborated a project suitable for all the children under their care, which included the crèche, the preschool and the ATL services. The project for 2008 / 2009 was called *Janela Aberta* and aimed to *"levar as crianças a experimentar, questionar, descobrir e descobrir-se, potencializando as competências inerentes ao seu desenvolvimento global e harmonioso"* (Class project documentation).

3.3.1 The children and their families

The group of children in the study was made up of 18 children. Carmo (a pseudonym), the preschool educator, began looking after the group of children in the crèche, in September 2003, and had accompanied them since that time. The group had grown from six babies to the 18 children already mentioned, 12 boys and 6 girls. On January 1st 2009 their ages ranged from 5 years to 5 years and 9 months old (Graph 3, Annex A3.2. p. 2). All the children were Portuguese, and none of the families declared that they spoke another language at home.

Nine of the children in the group had one sibling, seven were the older child and two were the younger. One child was a middle child with two siblings and the remaining eight children had no siblings, though two children were to have baby siblings as the year progressed (Graph 4, Annex 3.3 p. 2)

Carmo did not indicate any problematic children in her beginning of year report, describing the group as being very energetic but participative in all activities. However, from working with the group for one year already, it was evident that some children had problems, and these had been officially identified by September 2008. One child was diagnosed with slight language and development problems and was supported by the in-house psychologist; another was diagnosed as having *attention-deficit hyperactivity disorder* (ADHD) and was taking *Ritalin*, a medication regularly prescribed for children with an abnormally high level of activity or with ADHD. As the year progressed one child was negatively affected by his parents separation, actually leaving the school for a month and then returning, resulting in his behaviour becoming erratic and disruptive. At the end of the academic year, all the children moved into Portuguese first cycle education, many of them remaining at the institution for the ATL service.

Five of the mothers in this group held higher education qualifications, three degrees and two bachelor certificates; none of the fathers had continued into higher education. Six parents had not completed basic Portuguese education to the 9th grade. The most common qualification was the 9th grade, obtained by just under 40% Of the parents (Graph 8, Annex A3.2, p. 4). Parents' ages fell between 28 and 47 years of age (Graph 7, Annex A3.2, p. 3). Three of

the parents were unemployed at the time of the questionnaire. Most of the mothers worked in administrative positions, two worked in factories, two as medical assistants, one as an architect, another as a library technician and another as a housewife. Most of the fathers worked in industry or other services such as electricians, mechanics and builders. One worked in administration; another in a bank; another in the military and one was a medical representative.

Interestingly, nearly 90% of the mothers indicated that they spoke other languages. However, only one indicated they spoke English fluently, another indicated speaking French fluently and a further indicated speaking Spanish to this level (Graphs 9 and 13, Annex A3.2). Fewer fathers stated they spoke other languages, just under 70%, of which one indicated speaking French fluently or well. No father stated he spoke English fluently, but two thought they spoke well (Graphs 13 and 16; Annex 3.3).

3.3.2 Families and books

According to the questionnaires, all the children enjoyed listening to stories (Graph 1, Annex A 3.2, p. 1). In this group all the families read picturebooks to their children; they also told invented stories (27%), oral stories (27%) and one parent indicated telling biblical stories (Graph 2, Annex A 3.2, p. 1). 55% of the families had between 10 and 30 picturebooks at home, 22% had more than 50 picturebooks, 11% stated they had between 30 and 50, and 11% owned under 10. Just under 89% indicated buying books occasionally, the remaining 11% stated they bought books once a month (Graphs 3 and 4, Annex A3.2, p. 2). There was a fair spread of between 50% and 60% stating they bought books in bookshops, supermarkets, in promotions and at book fairs (Graph 5, Annex A3.2, p. 3). More families in this school bought books in book fairs than in any other school, and this may be due to the fact that the school organized regular book fairs for the parents to attend.

A solid 27% of the parents stated they read to their child every day, which was the highest percentage of all three schools. 33% read almost every day, 20% once or twice a month and 16% once or twice a week. As with all other schools, the vast majority of stories were told before bedtime (just over

80%) (Graphs 6 and 7, Annex 3.2, p. 3). Not all parents enjoyed reading to their children, with 17% stating they enjoyed it a lot, 72% enjoyed it and 11% indicated more or less (Graph 8, Annex 3.2, p. 4).

50% of parents indicated they never visited the library - this again is the highest percentage of library-frequenting families of all the schools. Nearly 40% indicated going occasionally and 11% went once a month. 50% of the parents in this group stated they participated in animated activities around books occasionally and 15% participated weekly (Graphs 9 and 10, Annex A3.2, p. 5). There were two questionnaires that indicated owning books in other languages, stating the books were in English or Italian (Graph 11, Annex 3.2, p. 6).

The high percentage of parents who read picturebooks every day in this group may be due to the fact that the school benefitted from a regular visit from the mobile library. All children in the group could select a book and take it home in their book bag, to be read with their families. It was likely that this not only prompted more picturebook reading, but that it motivated parents to do more with books as well. It may also account for the percentage of parents who did not enjoy reading with their child so much, as it may not have come from their own initiative, but instead as something the child brought home to do. Carmo also stated during our interview that many parents talked to her about the books they were reading with their children, and she was certain many parents read every day. Also to note is that one of the parents was a library technician who played a decisive role in the class project in 2008/2009.

3.3.3 Carmo, the preschool educator ⁹

Carmo was the oldest of the preschool educators involved in this study, and her academic route had been slightly different. She became a qualified preschool educator in two phases: first she qualified as an *auxiliar de educação de infância* in 1976, then, after working for six years, she took a bachelor degree in preschool education, working during the day and studying

⁹ Carmo's transcribed interview can be found in Annex A2.4

at night. She began working in this institution the year it opened, in 1985. She had not attended many in-service training courses and none that focussed on story, storytelling or children's literature, but she did emphasize that she liked to read and keep up with theories.

Carmo stated she was in complete agreement with English being an activity in preschool, and actively supported the children's development and progression by prompting them to use the English materials and sharing her thoughts on how motivated the children were. Carmo often requested that topics be introduced or that unusual themes in English preschool programmes be touched upon, and she supported these innovations through her own work with the children. An example of this was her request to include activities that focussed on the months of the year, enabling the children to become familiar with their birthday month. This is a topic recommended for children in the 3rd or 4th year of first cycle education (Bento et al, 2005). With Carmo's support, the topic went extremely well; through chants, visual props and skipping games the children were confidently able to say in which month their birthday fell.

3.3.4 Carmo and stories

Carmo's class project for the year 2008/2009 was appropriately entitled *Janela aberta às histórias de encantar*. She had deliberately chosen this title as she wanted to work with the library technician, the mother of one of the children in the class, and because she felt children were not respecting books in the class library. She had agreed with the library technician that the children would visit the library and select eight books and bring them to their school library where they would stay for several weeks. This was to happen several times throughout the year, with further top-ups from the technician. The book corner in the classroom looked considerably different in September 2008: it contained neat rows of books, small sofas and sound rules for using the books and the space. Carmo speculated that there were approximately 30 books, and she believed they were all quality books, despite some looking a little overused and worn. She also stressed, however, that the input from the local library had enhanced the quality. As was to be suspected, the book corner was a dynamic space that year, and the selection of books changed a

lot over the following months. The children also appeared to be following the book corner rules and Carmo stated that she was pleased with her decision to invest in the book corner. In her end of year report she described successfully using stories as a support for all the activities the children had participated in during the year.

Carmo used many different types of story with her class, but she emphasized that most stories came from books, as she felt they were more motivating for the children particularly because of the illustrations. She described using stories for a number of reasons, to help the children understand the comings and goings of life, to share examples from the past and to prepare them for life. She eloquently stated that "*para a criança a vida . ao fim ao cabo é uma história entre muitas histórias . e as histórias vão sendo contadas . e é através delas que as crianças interiorizam no fundo tudo*" (Interview, Annex A2.4, p. 2).

Carmo was familiar with the terms *álbum* and *livro ilustrado*, although as with Ana and Brenda, she defined an *álbum* as a picture album or scrap book, and a *livro ilustrado* was a picturebook. Her definition of a picturebook based itself upon the extent of the illustrations and small amounts of verbal text. She felt it was important that pictures and words always provided similar information, so that the children could read the words through the illustrations, "*porque a criança consegue ler através da imagem e não do texto*" (Interview, Annex A2.4, p. 3).

Carmo described the class story-time as taking place almost every day, mid-morning. She usually told a story to the whole group, sitting in a circle on the carpet, with their legs crossed. However, she also described moments when she was waiting for children to arrive when she would tell a story to a smaller group of children, or if individual children requested a story along the day. Carmo stressed that when she was telling a story she liked to be familiar with the verbal text, so that she could tell the story and hold the children's attention. When she began she always asked the children if they wanted to listen to the story, if they did she would show them the cover and they would make predictions about what it was about. She described this as sometimes getting out of hand, so she had to curb discussion to actually tell

the story. She sometimes let them comment during the telling, but again she felt this often led to chaos. When possible she said she preferred to read the whole story and comment with the children at the end.

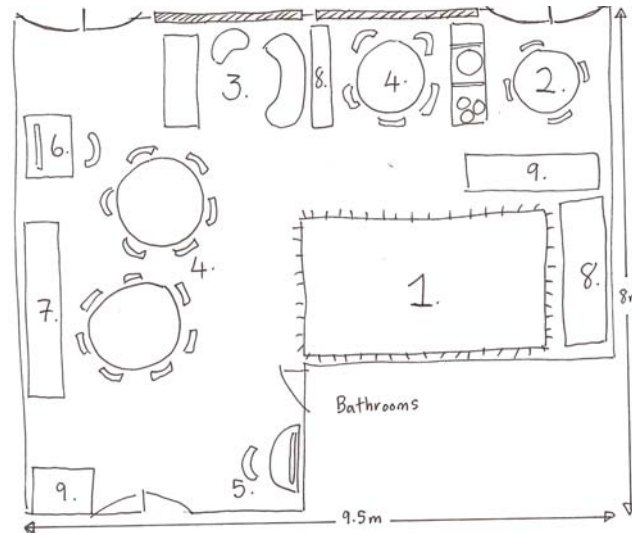
When asked if she ever retold a story, she immediately nodded her head and agreed that there were some stories that children wanted repeatedly but she also stressed that at this age (5/6 years old) children liked new things, so she didn't do this very often. However, she did describe retelling stories if there was something in particular she wanted to focus on and then referred to the stories in English which are retold, and stressed that she felt this worked well, "(...) *tem a ver com o tipo de história . o contador . a magia*" (Interview, Annex 2.4, p. 10).

Carmo explained that picturebooks were usually selected for the institution by the preschool educators, and they take the following into consideration: the illustrations, the quality of the paper, and the ease with which the children will understand the story through the illustrations. They try to select themes that suit what they are doing in the classroom, or to develop emotional intelligence - she gave the example of *As mãos não são para bater* (Agassi, 2004), which she reads to her group when they are getting aggressive. Generally the books they select are picture storybooks, but they also like to have rhyme and poetry. Carmo was not familiar with the PNL, and though she felt there were some excellent nationally published picturebooks in Portuguese she did not select a book because it was Portuguese. She referred to *Antonio Torrado* and *Matilde Rosa Araújo* as two authors whose books she had read to her children, and also highlighted *Dick Bruna*, whose stories she felt were very appropriate for 3 and 4 year olds as well as 5 year olds, despite Bruna's books being associated with babies and toddlers (Allardice, 2006).

3.3.5 The classroom

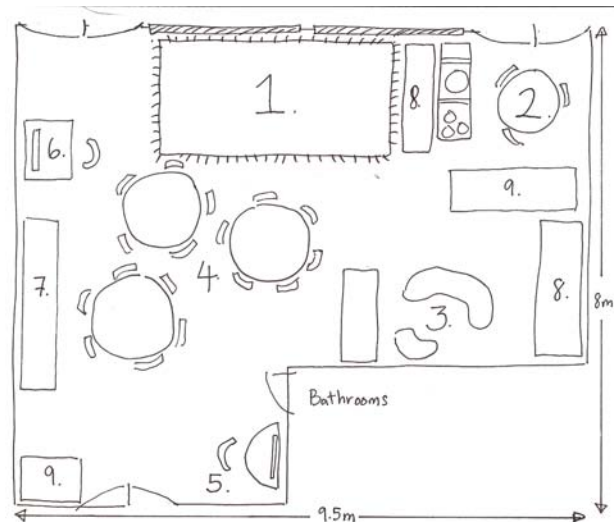
The classroom in School 03 was a large (63,5m²) light-filled room, with one whole wall of windows looking out onto the play patio and a valley of fruit trees just outside the nearby town below. The room was divided into play areas, with a book corner, a house corner, an ICT table, a hairdresser's,

and a game area where children could also play with cars and construction toys. There was a large carpet area for circle time and there were three round tables for manual and craftwork. Figures II.1.41 and II.1.42 are sketches of the two room layouts.



Key: 1. Circle time carpet; 2. House corner; 3. Book shelf and reading area; 4. Work tables; 5. Hairdressers; 6. Computer table; 7. Shelves with materials; 8. Shelves with games; 9. Cupboards.

Figure II.1.41: Sketch of classroom in School 03 September 2008 to March 2009



Key: 1. Circle time carpet; 2. House corner; 3. Book shelf and reading area; 4. Work tables; 5. Hairdressers; 6. Computer table; 7. Shelves with materials; 8. Shelves with games; 9. Cupboards.

Figure II.1.42: Sketch of classroom in School 03 March 2009 to June 2009

The walls were used for displaying children's work, and the displays changed regularly. The layout of the room also changed twice during the

year, in particular the positions of the book area and the carpet area. There were communal toilets leading off the classroom, shared with the 4-year old group, who were in the room next door.

3.3.6 Carmo's observed storytelling session

For the observed storytelling session Carmo chose to read a Dick Bruna book called *O peixe*, the story of a hungry fish who is saved by a little girl. It is typical of Dick Bruna's work, with bright bold colours and a simple verbal text. The class was observed as they got ready for the storytelling session. The children were noisy and argumentative and it took them some time to settle. When Carmo showed them the story, several children moaned and said they had heard the story several times before. But she continued all the same. She had hardly begun when two of the boys began fighting and the session was disrupted. The fight involved the child who had ADHD. It took the children a while to settle again and the session continued with children fiddling and provoking each other. Carmo was calm throughout and she asked questions as she read, mostly factual questions or requesting predictions, which got some children engaged. When she finished she asked if they had enjoyed the story and there was a small chorus of "Sim". She spoke to them quietly at the end of the story, reprimanding those who she said had spoiled the story session and asking them to think of the other children in the group who had wanted to listen. After the session, upon being asked why she had chosen this particular title, she explained that the children were familiar with the book from the previous year and she thought it would be nice to revisit the book, as well as liking it very much herself. She then showed another picturebook, fairly new in their book corner, and she said she had been undecided between that and the Dick Bruna. It was possible Carmo chose *O Peixe* because she was familiar with the story and wanted to feel at ease in the nerve-racking position of being observed.

3.3.7 School 03 and English

The children in School 03 had had English for a year already and were a motivated, energetic group, though occasionally difficult to handle. They quickly fell into the routine of English once it began in October. Their puppet

was an orange cat called *Cookie* who had accompanied them the previous year as well. Figure II.1.43 shows the themes followed through English games, physical activities, songs and stories. Carmo was particularly keen to help the children in their move into the first cycle and so she requested the last two topics with the view to helping them get ready for this new stage in their education. The topic “Going to school” incorporated the words for the materials the children would be responsible for in the first cycle. The children enjoyed this very much as the items were introduced with an explanation of what they would all need in their school bags at their new schools. This supported Carmo’s objective of children becoming more responsible for their own school materials, something that did not happen in this particular preschool.

Dates	Themes	Story	Story type
01.10.08 - 22.10.08	Fruits	<i>Strawberries are red</i> (Horáček)	Picturebook
27.10.08 - 03.11.08	Halloween	<i>Meg and Mog</i> (Nicoll & Pienkowski)	Picturebook
05.11.08 - 19.11.08	Princes and Princesses	<i>There was a princess long ago</i> (Traditional)	Picture cards
24.11.08 - 15.12.08	Toys	-	
06.01.09 - 29.01.09	Clothes	<i>Just like Jasper</i> (Inkpen & Butterworth)	Picturebook
30.01.09 - 10.03.09	House and furniture	<i>Good Night, Gorilla!</i> (Rathmann)	Picturebook
11.03.09 - 25.03.09	Family	<i>Meg's Eggs</i> (Nicoll & Pienkowski)	Picturebook
15.04.09 - 15.05.09	Seasons months and birthdays	<i>Rosie's Walk</i> (Hutchins) <i>Goldilocks and the three bears</i> (Traditional)	Picturebook ELT Course book story cards
20.05.09 - 17.06.09	Going to School	<i>The seals on the bus</i> (Hort & Karas)	Picturebook

Figure II.1.43: Themes and stories in School 03, 2008 / 2009

It has already been mentioned that there were some difficult children: the fact that two thirds of the group were boys was a possible reason for these difficulties. Despite the group's occasional over-exuberance, however, they were genuinely interested and motivated by the English activities and were

always keen for English to go beyond the 30-minute stretch. In the mid-year report sent to parents, all but one child was indicated as being highly motivated by English - the exception being the child with ADHD. Carmo specified that 22,2% of the children used English a lot during the day and 61% used it sometimes. 33,3% played with the English materials a lot and 55,5% played with them sometimes. 83,3% browsed the English books sometimes and the remaining children, two in all, did so a lot.

3.4 Brief discussion and summary of the case study sub-units

No school or group of children is ever the same, and it is clear from the descriptions above that each of the groups of children in this study is as individual as the individuals who contribute to making them a group.

They can be compared on many levels. As institutions they were all private, but School 01 followed a Catholic programme of study and Schools 02 and 03 were state subsidized and did not explicitly follow any religious programmes. In terms of groups of children, School 01 had the largest number of children and School 03 had the least. School 02 had three children who are not yet 5 years old, a situation not repeated in the other schools. School 01 registered no children with difficulties, whereas Schools 02 and 03 both contained children with varied developmental problems. School 01 had a balanced number of boys and girls, whereas Schools 02 and 03 both had groups with more boys than girls.

The parents of the children in School 01 were generally more qualified than in the other two schools, and thus were employed with positions of greater responsibility. Nevertheless, it would appear that this did not mean that the parents in School 01 read their children more picturebooks. From Graph 2 (Annex A3.2, p. 1) it is possible to see that only 20% of parents told their children picturebook stories, as opposed to over 90% in the other schools. On the contrary, the parents in School 01 stated telling more invented stories and oral stories than those in Schools 02 and 03. However, 40% of the parents in School 01 declared that their children had more than 50 picturebooks at home, this in comparison to 22% in School 03 and no

parents indicated this amount in School 02 (Graph 3, Annex 3.2, p. 2). Half of the parents in School 02 read to their children almost every day or every day, and just over 60% of parents did so in Schools 01 and 03. Considering the difference in academic qualifications between this latter set of parents, this is an extraordinary result, and, as already been mentioned, is possibly due to the regular visits from the local Council's mobile library in School 03.

In terms of other languages spoken, the parents of School 01 speak far more languages well or fluently than the other schools, most likely due to their higher level of qualifications.

The preschool educators bring diverse experience and approaches to the classrooms, shaping them in their own individual ways. They all use story as a vehicle for learning, but each to a different extent and with a different dynamic.

Finally in terms of English, Schools 02 and 03 both had English from the age of 4 years, and were used to the methodology when they began classes again in October 2008. Naturally, the routines and the games that were played in all the schools were very similar, but the themes were quite different. This can be confirmed by looking closely at the topics covered in the three schools. There are only three topics which are similar: the preschool educators in Schools 02 and 03 both wanted to celebrate Halloween and in Schools 01 and 02 they both wanted the children to play with the family words, reinforcing their own activities around this topic. Finally, the only theme common to all schools was toys, which had deliberately been selected for a Christmas topic with a view to the fieldwork beginning in January 2009. The only other similarity is that all schools were exposed to the picturebooks in the study plus one other, a picturebook called *Meg's Eggs* (Nicoll & Pienkowski), about a witch and some baby dinosaurs.

This completes the description of the case studies, the unique bounded systems, made up of context, case and sub-unit. The study now continues with the results and related discussion. The results are divided into four chapters, each focusing on different aspects of the study, in an attempt to find answers to the issue statements outlined in Chapter 3.

Chapter 2 - The read alouds (level I)

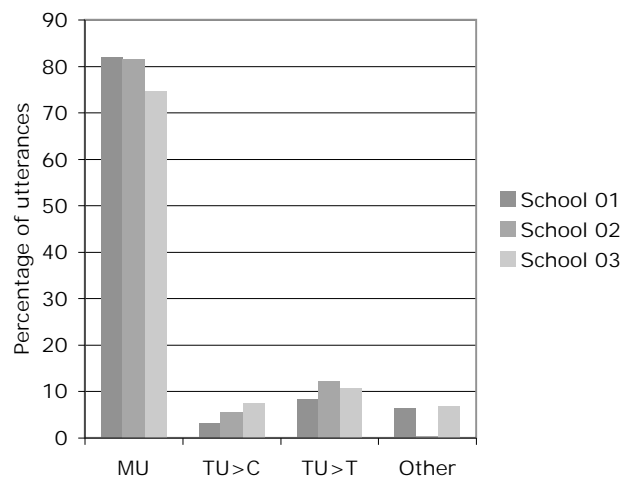
1. Message units and topic units

This chapter looks at how the children responded to the picturebooks during the repeated read alouds (RRAs), with a view to answering in part the first issue statement, "How do children respond to picturebooks with different picture-word dynamics?" It explains the unit of analysis, message units (MU) and topic units (TU), and how these supported an initial understanding of the way the children in this study attempted to create meaning through the interdependence of picture and word within the picturebook.

MUs, as individual units, were an indication of a spontaneous response, verbal, non-verbal or a mixture of both (see definition of utterance in Part I section 3.6). When MUs come together to become dialogic, these are categorized as TUs.

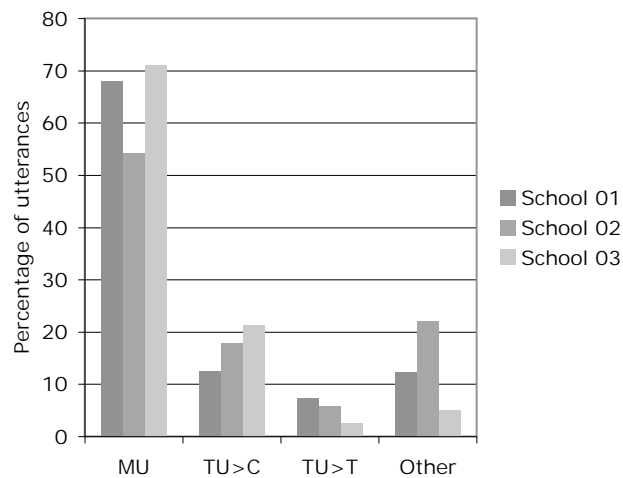
This results section begins with a comparison across the picturebooks of the average number of utterances per group over the sets of RRAs. The average number was calculated, due to the fact that one or two RRAs were not recorded for technical reasons, resulting in sets of six and seven RRAs per group. The graphs that follow show the percentage of all child utterances belonging within four different categories: "MU" represents the individual MUs, "TU>C" represents the child-initiated TUs, "TU>T" represents the teacher-initiated TUs and "Other" accounts for any MU that is not related to the picturebook activity or incomprehensible.

Graph II.2.1 shows the average number of children's utterances during the first picturebook, *Just like Jasper*. As can be seen from this graph, in all schools the greatest number of child utterances occurred as simple MUs, and were therefore not part of any dialogues, accounting for over 70% in each school (82%, 81.6% and 74.8% respectively). The next greatest number of utterances occurred during teacher-initiated TUs, with around 10% in each school (8.4%, 12.3% and 10.8% respectively). There were a smaller number of utterances in child-initiated TUs (3.2%, 5.6% and 7.5% respectively).



Graph II.2.1: Child Utterances - *Just like Jasper* RRAs.

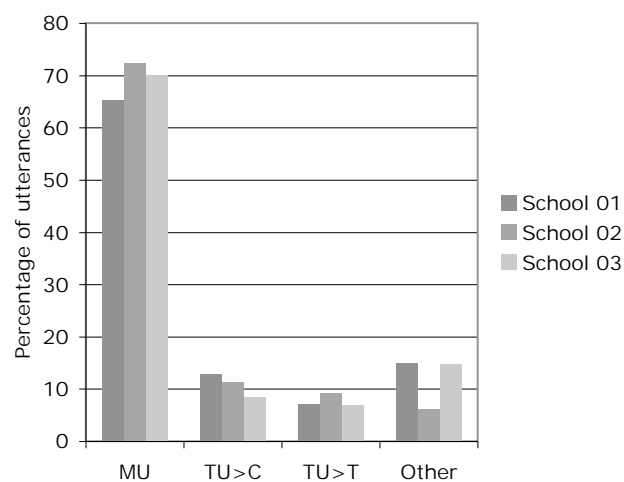
The other two picturebooks look slightly different, as can be seen from Graphs II 2.2 and II 2.3.



Graph II.2.2: Child utterances - *Good Night, Gorilla!* RRAs

Graph II.2.2 shows the percentage of utterances during *Good Night, Gorilla!* - once again the greatest percentage of utterances falls in the MU category, accounting for 68%, 54.2% and 71% in each school. This time, however, the second greatest amount belongs to the category of child-initiated TUs (12.5%, 17.9% and 21.4% respectively). These figures represent a nearly threefold increase in comparison to *Just like Jasper*. The

amount of "Other" utterances, which, though not apparent here, was made up almost entirely of incomprehensible utterances, is almost as many. The reason for this being that the children were very excited about this picturebook and there were many call-outs with children talking at the same time, which made transcriptions difficult. This book provoked behaviour, which though considered to demonstrate emotional wellbeing (Portugal & Laevers, 2010), was quite disruptive. The smallest number of utterances occurred in the teacher-initiated TUs (7.3%, 5.9% and 2.6% respectively).



Graph II.2.3: Child utterances - *Rosie's Walk* RRAs

Graph II.2.3, the children's utterances during *Rosie's Walk*, shows similar results - once again the greatest number of utterances belongs to the MU category, and the utterances belonging to the child-initiated TUs (12.9%, 11.3% and 8.4% respectively) still outnumber those in the teacher-initiated TU category. The "Other" category is actually greater for Schools 01 and 03 (14.9% and 14.8% respectively). The teacher-initiated category was under 10% in each school (7%, 9.2% and 6.8% respectively). Once again children were excited during the read alouds of this picturebook, which at times caused management issues.

It is no coincidence that the two picturebooks considered at the more complex end of the picture-word dynamic, *Good Night, Gorilla!* and *Rosie's*

Walk, have shown a greater amount of child-initiated TUs. The children were more active in their quest for understanding what the pictures were conveying through their expansion or contradiction of the words. What the children talked about in the TUs will be discussed in Chapter 2. At this point in the understanding of MUs and TUs it is necessary to explain further what the MUs look like.

1.1 The message units in particular

The message units were individual responses, utterances, prompted by the picturebook's visual, visual and verbal or verbal affordances. A typical series of spontaneous MUs occurred when several child utterances followed each other and were not related, as can be seen from the example below:

050	RR	<i>Baum</i>
051	JP	<i>Boom</i>
052	EngT	And he banged his:
053	JP	: <i>Bateu no nose</i>
054	EngT	<i>Nose</i>
055	RC	<i>Bateu no nose</i>
056	Jor	<i>### chocado</i>
057	RR	[Pointing to verso page] <i>o /pé tá vermelho</i>
058	GonS	/[Pointing to verso page] <i>olha os ovos</i> <i>Sandie . estou a ver uns ovos</i>

(Excerpt II.2.1: School 02, *Rosie's Walk*, RRA 5, spread 03, Annex A5.6 p. 40)

In this excerpt, and on many occasions during the RRAs, the children were responding as individuals and there was no attempt to create a dialogue or respond to what had come before. On occasion, nevertheless, children did repeat what they had heard, see lines 053 and 055 as examples. The English teacher in this example (lines 052 and 054) is responding to the children's "Baum" and "Boom" by describing the illustration, expanding on their utterances. There is, however, no dialogic quality recognized here in the relation between the utterances.

Another typical example of a spontaneous MU was when a child followed a peer's utterance by translating from the L1 to the L2, or occasionally from the L2 to the L1, as can be seen in the next example:

070 Fran Tá ali um rato [pointing towards the book]
071 JS Mouse

(Excerpt II.2.2 School 01, *Rosie's Walk*, RRA 2, Annex A5.6, p. 6)

Many of the children's spontaneous MUs were followed by teacher utterances in the form of recasts or direct translations, also considered rephrasings (Serra, 2010), of their L1 utterance into the L2, as shown in this next example:

079 Dan [Hand up] O gorila está a tirar a chave
080 EngT That's right the gorilla's taking the keys

(Excerpt II.2.3: School 01, *Good Night, Gorilla!*, RRA 1, Annex 5.4, pg 2)

There were also occasions when the English teacher attempted a correction of the child's L2 use without breaking the flow of the discourse, a form of recast (Saxton, 2010), again the two utterances were considered MUs. An example follows:

009 Nil Jasper like Jasper
010 EngT Just like Jasper (...)
011 Gui Jasper like Jasper

(Excerpt II.2.4: School 03, *Just like Jasper*, RRA 4, Annex 5.2, pg 60.)

In all the cases described, the spontaneous MUs are utterances, considered unrelated to each other.

1.2 The topic units in particular

As has already been stressed, a TU is made up of a series of MUs, with an obvious thread constituting a dialogue. These were divided into child-initiated TUs and teacher-initiated TUs. Teacher-initiated TUs will be discussed first.

1.2.1 Teacher-initiated TUs

Teacher-initiated TUs occurred most commonly when the teacher prompted predictions or encouraged children to label a spread. The following excerpt is an example of a teacher-initiated TU, prompting predictions:

- 094 EngT Where's Rosie going next?
 095 RR *Eu sei . para o carrinho*
 096 EngT No
 097 Mat *Não . vai para o coiso da farinha*
 098 EngT The mill well done [Turns page to Spread 08] past the mill

(Excerpt II.2.5: School 02, *Rosie's Walk*, RRA 7, Annex A5.6 p. 45.)

This example shows children responding using the L1. On many occasions, however, they were encouraged to label, and did label, certain picturebook covers or spreads in the L2. An example was that, in the course of *Just like Jasper*, during RRA 1 the children used the L1, but thereafter they began to remember the toys' names. This meant that in RRAs 2 - 7 the MU series were often in the L2, with the teacher recasting what the children said, including the article or a quantifier. In Excerpt II.2.6 it is possible to see that the teacher actually encourages the children to label the illustration using the L2 words they can remember. It is a sequence of short dialogues, prompted by the teacher's first question "... can you give me one of these?", which is answered by a number of children in succession:

- 039 EngT (...) [ok . What will he buy? In . can you give
 me one of these?
 040 In Doll
 041 EngT A doll . perhaps he'll buy a doll . MA
 042 MA Bubbles
 043 EngT Some bubbles maybe
 044 MF Ball . a ball
 045 EngT Sh sh sh Lu?
 046 Lu A ball
 047 EngT Maybe a ball . ok . Ter?
 048 Ter Ur, ur, ur. caixa box
 049 EngT A Jack in the box . / ha ha ha . Ant? (...)

(Excerpt II.2.6: School 01, *Just like Jasper*, RRA 5, spread 02, Annex A5.2 p. 15.)

Notice in this excerpt how Ter, in line 048, tries to remember how to say "Jack-in-a-box", using both the L1 and L2 at her disposal, "caixa box". She gets her idea across, as well as showing that she recognizes that "box" and "caixa" are corresponding labels – they both belong to her linguistic repertoire. The teacher continues by saying the name of the toy for everyone to hear in English. This was a typical approach during the retells with the teacher rephrasing or providing the L2 word with little extra emphasis on the

actual L2 word, noticeably there was no pause in the flow of events. What is also evident here is that children were able to use the L2 from teacher prompts and questions.

1.2.2 Child-initiated TUs

Teacher-initiated TUs could evolve into children using the L1 or the L2 or both, as has been seen. Often the teacher asked a question with the aim of encouraging L2 use. However, child-initiated TUs tended to remain in the L1, in part because the children's queries were prompted from a child's genuine quest to understand. Excerpt II.2.7 is a child-initiated TU, with a clear dialogue, involving three children and the teacher. It occurred on spread 02 of *Just like Jasper*, where it is possible to see the toys on the shelves:

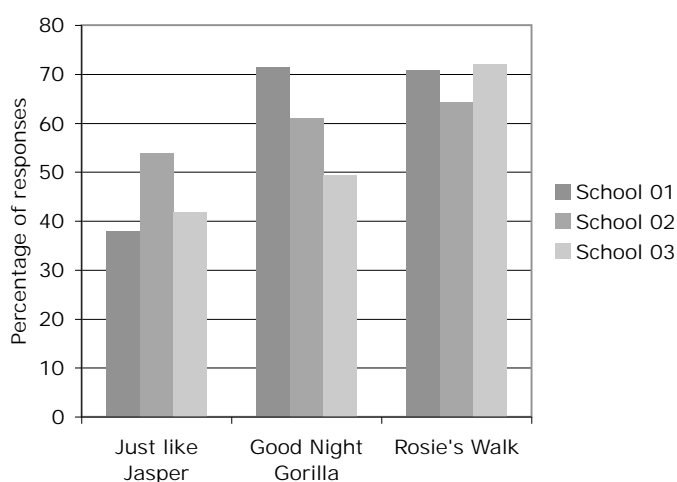
- 039 FranS *Não há ninguém na loja dos brinquedos?*
040 EngT *Tens razão, não há ninguém para vender . olha isto é estranho não é?*
041 MF *Talvez a loja não abriu ainda*
042 EngT *A loja não abriu e ele estava lá às escondidas (...)*
043 Ped *Talvez não era ali*
044 EngT *Ped?*
045 Ped *Talvez não era ali que estava lá a senhora*
046 EngT *Talvez não estava lá . não sei . olha . sabes que às vezes nós vemos*
as
coisas, e depois vamos para a balcão. talvez a pessoa está no balcão
não é? (...)

(Excerpt II.2.7: School 01, *Just like Jasper*, RRA 3, spread 02, Annex A5.2 p. 9)

As is evident, all the child utterances are in the L1. FranS's question about the missing shopkeeper was a real query, which troubled him. The discussion that ensued brought two possible solutions, given by other children, which contributed to a possible interpretation of the illustrative style, that of a "reduced or minimal setting" (Nikolajeva and Scott, 2006, p. 63), focusing on the character and just a few important details.

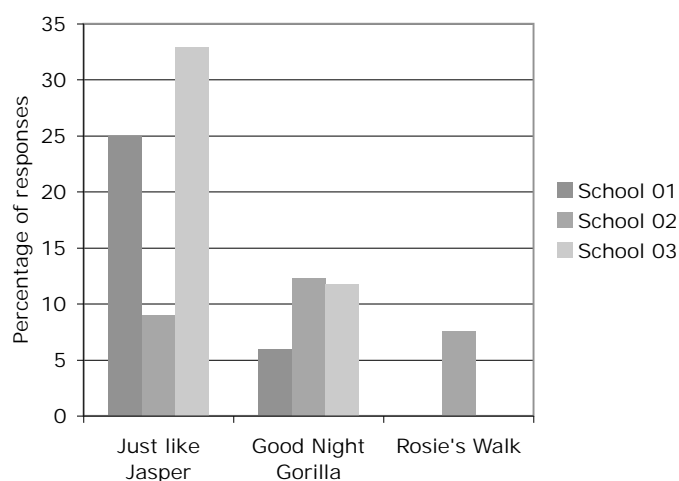
This example was one of the many child-initiated TUs which focussed on the illustrations. In fact, child-initiated TUs could be divided into those that focussed on the illustrations, those that focussed on words the children used or heard (but not the verbal text of the picturebook), and those that demonstrated different meaning-making strategies (e.g. questioning how to

say a word in the L2, making personal connections). Nevertheless, the majority of child-initiated TUs focussed on illustrations during the RRAs of all three picturebooks, though in truth even comments and correcting of words came from children talking about the illustrations, so the amount was actually greater. In Graph II.2.4, it is possible to see that it was a common occurrence in all picturebooks for child-initiated TUs to focus on illustrations, but the percentage increases in amount in the picturebooks with a more complex picture-word dynamic, *Good Night, Gorilla!* (between 50% and 71%) and *Rosie's Walk* (between 64% and 72%).



Graph II.2.4: Percentage of child-initiated TUs focusing on the illustrations

A point to highlight, before moving on, is that the category of "Making personal connections" (discussed in detail in Part II, Chapter 3, section 1.3) was also the cause of a good number of child-initiated TUs in Schools 01 and 03. Most often, again, the utterances were connected to the illustrations, but in this case they occurred during *Just like Jasper*, the picturebook at the simple end of the picture-word dynamic, shown in Graph II.2.5. Reasons for this are probably not due to the relationship between the pictures and words, but to the theme of this particular picturebook, that of toys, which was more propitious to making personal connections.



Graph II.2.5: Percentage of child-initiated TUs focussing on personal comments.

Finally, the print-salient aspects of the title on the cover of *Just like Jasper* and the speech bubbles in *Good Night, Gorilla!* caused a small number of TUs to be related to the graphic aspects of the print. There was no reference to this category in *Rosie's Walk*, where children focussed entirely on the illustrations.

As the child-initiated TUs are also included in the categorization of the MUs, some of these themes will be revisited in Chapter 3.

2. Summary and concluding thoughts

This first part of the results section aimed at clarifying the units of analysis for the corpora, MUs and TUs. It has provided several points for contemplation. The first is that children's utterances were in the main isolated MUs, therefore spontaneous utterances. The second is that the TUs, made up of MUs that constitute a dialogic stance, despite being fewer in amount, when categorized showed that child-initiated TUs focussed mainly on the illustrations. We can conclude that children are attempting to understand and decipher what the illustrations were showing, sometimes in relation to the words, sometimes not.

A third point is that there were considerably more child-initiated TUs during the RRAs of *Good Night, Gorilla!* and *Rosie's Walk*, both picturebooks with a more complex picture-word dynamic. This supports the notion that these

picturebooks afford a more active involvement from the beholder¹⁰, though it would appear this occurs primarily in the L1.

In this particular context, where children have so little exposure to English, it is unthinkable to expect that they use the L2 to comment, question and share thoughts and personal experiences in the spontaneous way in which they did. Nevertheless, by using their L1 these children are getting to know the picturebook they are interacting with. As was discussed in Part I Chapter 2, Vygotsky (1986) compared the L1 to a spontaneous concept, learned by interacting with the everyday world. The L2 is more intentional but emerges from the L1. By talking about the picturebook in the L1, children were using their prior knowledge, acquired through their L1, as a mediator between the world of the book and the new language, the L2. Although the examples given above do not overly exemplify this, later examples will be more supportive of this theory.

Finally, these responses develop capacities that lead to the child or children demonstrating they have reached a number of the “Metas” (Ministério da Educação, 2010) mentioned in Part I Chapter 4. It is possible to associate the children’s comments, questions and discussion, evidenced in the child-initiated TUs, with the area of expression and communication, in particular under the domain of verbal interaction and speech. The next two chapters will further show how the children demonstrate they are successfully exhibiting number of specific aims described in these “Metas”. The next chapter looks more specifically at these responses during the RRAs, guided by Sipe’s (2000) theory of literary understanding.

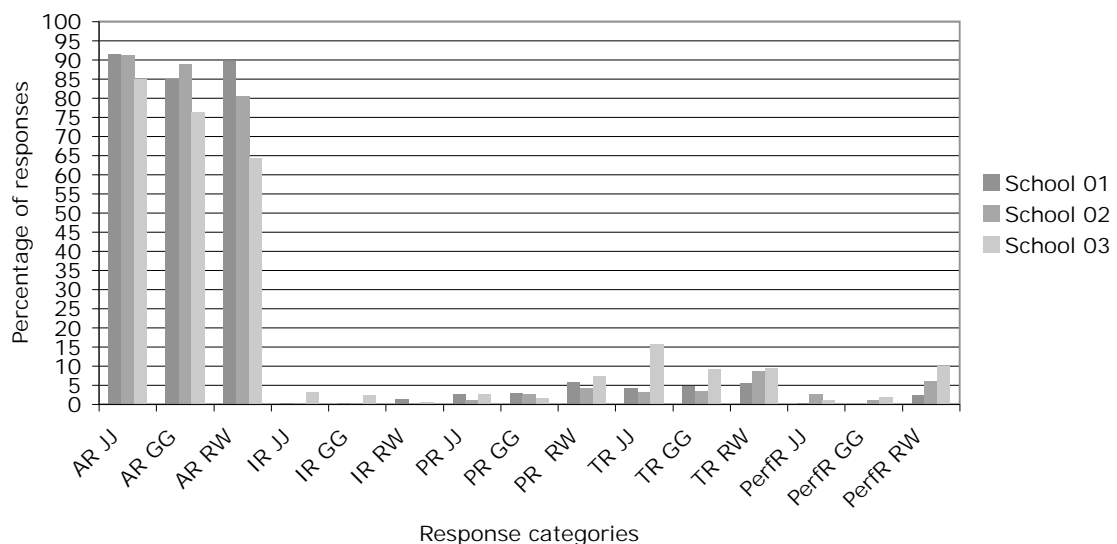
¹⁰ Someone with understanding of a sequence of visual images, often a pre-literate someone. It emphasizes “the difference between the ways we receive written words and pictorial images” (Doonan, 1993, p. 9).

Chapter 3 - The read alouds (level II)

1. Literary impulses and their enactments

This chapter continues attempting to answer the issue statement, “How do children respond to picturebooks with different picture-word dynamics?”, with a view to understanding how this response evolves during RRAs of the picturebook and the relationship between the L1 and the L2 during this response. As was mentioned in Part I Chapter 3, an extended version of Sipe's (2000; 2008a) theory of literary understanding was used to analyse the corpus resulting from the children's responses during the RRAs. Sipe's theory is made up of three impulses, each of which is enacted through certain responses. The following sections take these three impulses and looks at each in detail, discussing the responses and their sub-categories.

To calculate how many responses fit in each category the children's MUs were counted, as was the first MU of all child-initiated TUs (representative of a dialogic theme). Each MU was then categorized and recounted. A percentage was thus calculated for each category in relation to the overall number of child MUs.



Key: JJ = *Just like Jasper*; GG = *Good Night, Gorilla!*; RW = *Rosie's Walk*; AR = Analytical response; IR = Intertextual response; PR = Personal response; TR = Transparent response; PerfR = Performative response

Graph II.3.1: Literary impulses for all picturebooks during RRAs 1 - 7

Graph II.3.1 shows the results of these calculations across all the picturebooks. We can see the percentage of responses in the five categories: analytical, intertextual, personal, transparent and performative. The analytical response vastly outnumbers the other responses during the sharing of all picturebooks (for the exact percentages see Annexes A11.1, A11.2 and A11.3). The transparent response comes a very poor second, then the performative and personal responses, followed by the intertextual response.

From these results it is possible to conclude that the children spent most of their time constructing narrative meaning. These results reflect those obtained in L1 studies (Sipe, 2000; 2008a; Sipe & Bauer 2001), which involved a larger number of picturebooks, though there was no repeated reading element. It is encouraging to see that children's responses here do not differ from those of children in an L1 situation; evidently the inclusion of another language does not affect the pattern of their responses.

Each response will now be discussed separately with a view to describing how the children used the L1 and the L2 during these responses.

1.1 The analytical response

The analytical response enables children to situate themselves within the text created by the two modes of communication in the picturebook, the visual and the verbal. As has been noted already, the analytical response was the most evident in all schools and it was also the most complex. For the purpose of this study this response was divided into six sub-categories, five belonging to Sipe's original theory and one additional one. The sub-categories were:

1A: Analysis of narrative meaning

1B: Analysis of illustrations

1C: Analysis of story language

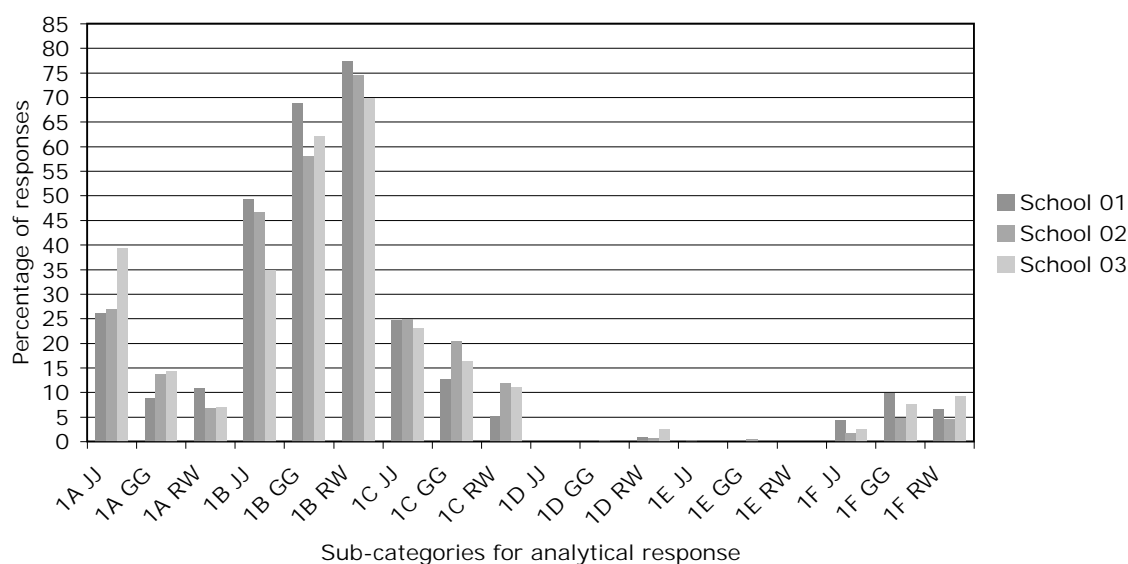
1D: Analysis of book as object

1E: Analysis of relationship between fiction and reality

1F: Analysis of (linguistic) codes

Category 1F, "Analysis of (linguistic) codes", arose from the children's inferences related to the different uses of the L1 and the L2 during utterances related to the illustrations; it was not related to the analysis of the verbal text in any way.

Graph II.3.2 provides a breakdown of the six sub-categories within the analytical response (for the exact percentages see Annexes A11.1, A11.2 and A11.3). As you can see, there is a heavy cluster of responses between sub-categories 1A, analysis of narrative meaning, 1B, analysis of illustrations, and 1C, analysis of story language.



Key: JJ = *Just like Jasper*; GG = *Good Night, Gorilla!*; RW = *Rosie's Walk*; 1A = narrative meaning; 1B = illustrations; 1C = story language; 1D = book as object; 1E = relationship between fiction and reality; 1F = Analysis of codes

Graph II.3.2: Percentage of responses in sub-categories for the analytical response in all picturebooks during RRAs 1 - 7

A close look at this graph will show that the difference between these three categories is less accentuated for *Just like Jasper* (JJ in the graph), the picturebook at the simpler end of the picture-word dynamic and with a non-repetitive verbal text. School 03 shows a slightly different kind of response to the other schools, with a higher response at sub-category 1A than in sub-category 1B, the only occasion in all schools when this occurred, which will be discussed later in section 1.1.1.2.

The possible reasons for the more uniform results for *Just like Jasper* in these three sub-categories may be that, as this picturebook is at the simpler end of the picture-word dynamic with fewer or no gaps for interpretation between the pictures and words, there is no greater focus on the illustrations except for the natural emphasis given to them as the children were non-readers. The children understood the verbal text through the illustrations and were able to recall some of the content words as they were also shown in the illustrations.

The children's analytical responses observed during *Good Night, Gorilla!* and *Rosie's Walk*, both at the complex end of the picture-word dynamic, show acute differences between the sub-categories with the greatest and smallest responses. Generally all schools show similar tendencies with an increase in responses in sub-category 1B between picturebooks and a decrease in responses in sub-category 1C. Category 1A is slightly different and will be discussed later (section 1.1.1). It would appear that the more complex the picture-word dynamic is, the more the children respond to the illustrations and the less attention they pay to repeating and imitating the verbal text. Even *Good Night, Gorilla!*, the picturebook with a complex picture-word dynamic and a repetitive verbal text, scored a lower response than that of *Just like Jasper*, whose verbal text was not repetitive. The data also showed that picturebooks at the complex end of the picture-word dynamic continuum also provoked more analysis of (linguistic) codes, category 1F - the small cluster of responses at the right end of the graph above.

From this it is possible to presume that picturebooks at the more complex end of the picture-word dynamic provide more affordances for response through the illustrations. But it is necessary to look in more detail at the kinds of responses the children gave within the analytical response over the seven RRAs, by analyzing each individual sub-category across the three picturebooks.

1.1.1 Analysis of narrative meaning.

This sub-category is demonstrated by the children giving a number of responses related to creating an understanding of what was happening by looking at the illustrations and listening to the verbal text. It was therefore influenced by both the visual and verbal texts, though in many, if not most, cases the children were more responsive to the visual aspects of the picturebook. This response was most apparent during *Just like Jasper* and represented between 26% and 39% of the responses. During *Good Night, Gorilla!* between 8% and 15% and during *Rosie's Walk* between 7% and 12%. Possible reasons for this difference will be discussed as the chapter proceeds. This sub-category included the following kinds of responses:

- Predicting and confirming predictions;
- Describing plots;
- Making inferences about character's thoughts, personalities, motivations and moods;
- Recognizing cause and effect;
- Constructing narrative through discussion.

1.1.1.1 Children predicted and confirmed predictions

Predictions were categorized as occurring in the first RRA only, based on an inference taken from the illustrations. Predictions occurred from the front cover and throughout the picturebook during the first RRA of all the picturebooks.

The predictions the children made from the front covers provided clues as to what they would find within the picturebook. On all occasions these were opportunities for children to either label what they saw in the L1 or to use any L2 words they knew. Often the former led to the teacher translating or rephrasing their utterances into the L2, affording exposure to lexical items the children were going to encounter later on.

All three schools had played with toys in English activities over the Christmas period (December 2008, see Annex A7.3) but it was only School 03's predictions from the front cover of *Just like Jasper* that involved the use of the L2 in relation to toys. Upon being asked what they thought was inside,

Bea confidently called out, "*Eu acho que é uma ball e é uma doll*" (School 03, RRA 1, line 061, Annex A5.2, p. 49), inserting two toy words she already knew in the L2 into the sentence. Later, after the group had been quizzed about what they thought Jasper would buy with his coin, she said, "*É uma bike*" (School 03, RRA 1, line 081, Annex A5.2, p. 50).

Prediction was also afforded by the front and back covers of *Good Night, Gorilla!* as they present all the animals, the zookeeper and the setting of the story, the zoo at night, all aiding the children's predictions. School 02 discussed the zookeeper on the front cover, who was initially labelled as "*polícia*" by one child, and corrected into "policeman" by another (School 02, RRA 1, lines 078-080, Annex A5.4, p. 40). This led to a discussion about different coloured uniforms and these children eventually predicted he might be a "*guarda*" and here the teacher was able to model the L2 label, "zookeeper", a word that became very much part of their linguistic repertoire.

The front cover of *Rosie's Walk* also provided natural affordances for children to identify the main characters and the setting. Children labelled Rosie as a "chicken", the word they knew in the L2, and the fact that she was later referred to as "hen" caused some confusion. Most children continued to refer to Rosie as "chicken" throughout the RRAs, and one child supported her choice of this label by saying, "*A minha mãe diz chicken*" (School 01, RRA 1, line 018, Annex A5.6, p. 5), so naturally this must be the right word.

Predictions continued through the other peritextual features of the picturebooks, in particular during *Just like Jasper*, where pages 3 and 4 showed the cameo illustrations of Jasper with an envelope and a coin. Children speculated about what could be in the envelope and also made suggestions about what Jasper could do with the coin he had been given all based on their personal experiences.

Predictions within the body of each picturebook during the first RRA depended very much upon the structure of each picturebook. *Just like Jasper* is typical of many picturebook narratives, which involves a quest, the protagonist repeatedly encountering different objects before discovering the

one he wants or needs. Nevertheless, there were no visual clues on each spread foreshadowing (Hall, 2002) what would come next, so the children could not predict based on what they saw. Spread 02 actually presented all the toys the children would encounter in the later illustrations, but during the first RRA they did not know this. School 03 was the only group to actually make predictions on this spread, insisting they knew what Jasper was going to buy, probably based on their own personal preferences and inclinations, as is seen from the example below. Notice how two of the three children, one of them Bea from our earlier example, insert an L2 label into their predictions:

096	MA	<i>Vai comprar os ratos</i>
097	EngT	<i>Será? não sei olha</i>
098	RR	<i>E a doll</i>
099	EngT	<i>A doll</i>
100	Bea	<i>Eu sei que vai comprar a car</i>
101	EngT	<i>You think he's going to buy a car</i>
102	?	<i>E vai</i>

(Excerpt II.3.1: School 03, *Just like Jasper*, RRA 1, spread 02, Annex A5.2, p. 50.)

Good Night, Gorilla! and *Rosie's Walk* both contained a visual structure which was propitious to predicting. In *Good Night, Gorilla!* the visual play between the front cover and the first spread prompted the first predictions. The children had seen the gorilla with a key behind the zookeeper on the cover, and on spread 01 they saw him in a cage reaching for the zookeeper's keys. They connected the two illustrations and naturally formulated their predictions:

132.	Mir	<i>/Ah tá tirar a</i>
133.	EngT	<i>/Good Night, Gorilla!</i>
134.	RM	<i>Tá tirar a chave para sair para:</i>
135.	EngT	<i>:He's going to steal the keys ahh</i>
136.	RM	<i>Da jaula</i>

(Excerpt II.3.2: School 03, *Good Night, Gorilla!*, RRA 1, spread 01, Annex A5.4, p. 88.)

The foreshadowing in the illustrations of *Good Night, Gorilla!* also prompted predictions. In spread 03 the gorilla is following the zookeeper, but looks back at the elephant. The children picked up on this and predicted that he would open the elephant's cage. They also saw the keys slowly disappearing

from the key ring and when one was left in spread 05, they correctly predicted the gorilla would let one more animal out of its cage.

During the whole first RRA of *Good Night, Gorilla!* the children consistently predicted the events to come, almost incredulously - they couldn't believe the animals were going to enter the zookeeper's house. Excerpt II.3.3 is an example of one school's reaction. Here the children use all their understanding of size to predict what might happen when the giraffe enters the zookeeper's house:

- 212 M^aC Tá a entrar na casa
213 EngT That's right it's the Zookeeper's house
214 Joa Todos vão entrar em casa
215 ? Até o leão
216 Ter Elefante e girafa
217 M^aC Não vai caber
218 MF A girafa não vai caber
219 FranC A girafa vai partir tudo
220 FC A girafa vai baixar o pescoço
221 EngT Talvez a giraffe vai baixar o pescoço tens razão . vamos ver o que acontece [Turns page to spread 08]
222 MA Ah ha ha
223 Dan Baixou o pescoço

(Excerpt II.3.3: School 01, *Good Night, Gorilla!*, RRA 1, spread 07, Annex A5.4, p. 5.)

In the diary notes during *Rosie's Walk*, comments focus on the children predicting from the illustrations in School 02, "They were predicting more and more as the story progresses – picking up on animals in the illustrations" (Diary notes, School 02 *Rosie's Walk* RRA 1, 15th April 2009). This is referring to the story fragments in the pairs of joke spreads described in Part II Chapter 1 (section 2.3.4). These were instrumental in prompting predictions and the children often justified themselves by explaining what in the illustrations had induced their forecasts, as well as gleefully confirming they were right. Excerpt 2.3.4 is an example of this:

- 098 Ant Ai tá presa a /galinha
099 M^aC /Agora /vai pisar aquele fio [pointing towards book]
100 EngT /On her leg?
101 EngT Is she?
102 M^aC Vai cair para cima dela
103 EngT Is it going to fall on the hen?
104 M^aC [Nods head]
(...) [page turn to spread 09]
108 M^aC Eu disse
109 EngT Look . the flour on the fox
110 M^aC Eu disse

(Excerpt II.3.4: School 01 *Rosie's Walk* RRA 1, spread 08, Annex A5.6 p. 3.)

All predictions showed the children using the illustrations to the maximum in RRA 1 to begin to make narrative meaning (cf. *Meta final 23, Conhecimento das Convenções Gráficas*). But, as has already been mentioned, predictions were generally all in the children's L1, with the exception of occasional uses of a word the children were prompted to use or reminded that they already knew. Children did not have the language proficiency to make complex statements in the L2. However, by commenting in the L1 it is evident that the children were laying the ground for possible later L2 use, in particular as their L1 comments were often taken up, responded to and translated, rephrased or recast into the L2 equivalent by the English teacher or by more able peers.

1.1.1.2 Children described plots

Predictions were particular to the first RRA, describing plots occurred in subsequent RRAs. All picturebooks prompted this response, though in different ways, often related to the structure of the picturebook as well as the picture-word dynamic. Plot descriptions derived solely from the visual, not the verbal, aspects of the plot in *Good Night, Gorilla!* and *Rosie's Walk*, but *Just like Jasper* was slightly different.

During *Just like Jasper*, children gave mini-summaries of what would happen in later illustrations. This happened either when the book was first brought out, or on spread 02 where the illustration shows all the toys on the shelves - these descriptive renditions were almost entirely in the L1. The

following excerpt is an example from School 02. Notice how three children create the summary together, as though pieces of a jigsaw puzzle:

- 012 Nic *Ele vai a uma loja da brinquedos . depois. primeiro tem uma carta
e depois sai de lá uma moeda e depois ###*
013 GonS *E depois as coisas que não quer e espalha tudo*
014 RC *E depois dra dra dra quer o gato peluche*

(Excerpt II.3.5: School 02, *Just like Jasper*, RRA 4, front cover, annex A5.2, p. 35.)

Describing the ending, that is summarizing the plot by saying "*Vai comprar um boneco igual a ele*", was the most common plot description, and was said by at least one child at the beginning of numerous RRA sessions. It occurred in sessions 2 and 3 in School 01, in sessions 2 to 6 in School 02 and in sessions 2 to 7 in School 03. This following excerpt shows children in School 03 summarizing the plot:

- 038 MA *Ó Sandie não vai comprar a bola*
039 EngT *Achas . não ele não vai comprar nada só compra a última coisa
[page turn to spread 02] ahhh*
040 RR *É os ratos*
041 EdB *Não é nada é o gato igual a ele*
042 Mir *Que é esta prenda [pointing to the box in the illustration on the
recto]*

(Excerpt II.3.6: School 03, *Just like Jasper*, RRA 2, spread 02, Annex A5.2, p. 54.)

Notice how MA (line 38) first confirms that Jasper will not buy a ball, RR (line 40) continues the dialogue by saying he'll buy some mice; EdB rebukes RR (line 41), and Mir completes the dialogue by adding that the toy cat is in the box on the top shelf (line 42). This may appear a simple rendition of the narrative plot, but it is fundamental in helping children understand the narrative, and to pick up on some of the visual clues. One wonders whether RR really understood that Jasper had chosen a toy cat. From anecdotal evidence taken from post-English activity chats and meetings with the preschool educator, RR needed a lot of support to understand and remember sequences and narratives, he may well not have understood what he had seen and heard in the first RRA. Additionally, one can only speculate on how many children had realized that the toy cat was in the box on the top shelf on spread 02, on the first RRA. Mir had probably noticed this from

subsequently browsing through the book in the class library, but her comment enabled other children to notice. Diary notes from School 03 after the RRA state, "The book was hidden, but easy to find. It was even more battered than before, so it had been used a lot, which was encouraging" (Diary notes, School 03 *Just like Jasper* RRA 2, 7th January, 2009), which confirms that the children had looked at the book a good deal. A simple exchange describing action thus provided important information about the narrative and about reading the illustrations, and was quite possibly influential for a number of children in the group.

The visual aspects, which prompted plot descriptions, tended to focus on the entertaining and memorable illustrations. These included Jasper dancing with the doll on spread 08 and the robot bringing back a clockwork mouse in spread 09. Several children consistently mentioned these visual plots upon seeing spread 02, almost always in the L1, or occasionally with an L2 word inserted into an L1 sentence: "*Ele vai dançar com a doll*" (School 01, RRA 2, line 060, Annex A5.2, p. 6)

Finally the questioning pattern to the verbal text in *Just like Jasper* described in Part II Chapter 1 (section 2.1.3) was the most likely reason for the occurrence of the next description of plot and it occurred in all schools, intensely affecting the way they responded to the picturebook. As of RRA 2, each group of children began replying to the question in the verbal text. This is probably because they knew that the toy cat only appeared at the end of the story and were therefore confident about the plot. This response happened in three different ways. Children might call out "*Não*" or "No" upon seeing the page turned, as can be seen from the example below:

107	??	CAR
108	?	/Car
109	?	/Car
110	??	NÃO
111	Ter	/No
112	EngT	/Posso ler o que está aqui? Would he like a car?

(Excerpt II.3.7: School 01, *Just like Jasper* RRA 2, spread 07, Annex A5.2, p. 7.)

This was typical of the earlier RRAs, with children calling out a label, in this case "car", and then saying "No!". Note that the teacher had to state that she

wanted to read the verbal text - many children took the calling out of "car" by peers to be equivalent to the question, which in some case was a holophrasal (Tomasello, 2003) or telegraphic (Tabors, 1997) version of the question, especially when given with a questioning intonation.

A second version of answering the question came upon hearing the teacher read the question. The following example shows how children in School 03 typically called out "Não" accompanied with a vigorous shaking of their heads:

087 EngT [Turn page to spread 05] Or a noisy drum?
 088 ?? Não [shaking their heads]
 089 EngT No he's not going to buy a noisy drum [turn page to spread 05] ahhhh
 Or some bubbles?
 090 ?? Não [shaking their heads]

(Excerpt II.3.8: School 03, *Just like Jasper*, RRA 4, spreads 05 - 06, Annex A5.2, p. 62.)

It is not clear whether they actually said "No" on any of these occasions, as "No" and "Não" are so similar when called out and stretched that it is difficult to discern what the children were actually saying. Finally, towards the latter RRAs some children began completing the verbal text, prompted by a pause and gestures of encouragement by the teacher, and then saying "No". Some children created holophrases, made up of the toy word and the negative "Não" or "No". RR was particularly good at this and would include a questioning intonation. In the example below, you can see how he has imitated a representation of "or a ..." (line 076), part of the verbal text on several of the spreads:

076 RR In a ball? no [shaking his head]
 077 EngT Ha ha . Will he choose a /ball? //no [turn page to spread 04]

(Excerpt II.3.9: School 02, *Just like Jasper*, RRA 6, spread 04, Annex A5.2, p. 43.)

Excerpts II.3.7, II.3.8 and II.3.9 display a progression in the way children understood what was actually happening between the pictures and the words, with a movement from labelling to actually producing a written-like narrative. This represents an evolution along the path towards emergent

reading (Clay, 1967; Elster, 1994; Sulzby, 1985), which shall be discussed in more detail in relation to the retells (see Part II Chapter 4).

Another aspect of *Just like Jasper*, which can be discussed here, is anticipating the page turn. Spread 11 is the culminating spread showing the unwanted toys in an untidy pile with Jasper reaching to the top shelf for the box (see Annex 6.1, p. 5). After the first RRA children knew that Jasper would find the toy he wanted in this box, and so they would call out, "Sim" or "Yes!", or even, "Sim vai comprar esse" (School 03, RRA 4, line 133, Annex A5.2, p. 63) in anticipation of the page turn. This insistence of calling out "Yes", probably comes from the repeated use of "No" described above. But, no matter how hard the teacher tried to get children to listen to the verbal text, they were far too keen on proclaiming that finally Jasper had found his toy. It was plot description. Recalling subcategory 1A of the analytical response, analysis of meaning making was the most common during the picturebook *Just like Jasper* (see Graph II.3.1, p. 223), and it was mainly due to the children's answering of the question, which was categorized as a form of describing the plot.

The structure of *Good Night, Gorilla!* was such that it forced children to remember plot sequences: there were few visual clues and it was neither continually cumulative nor repetitious. As such, the children foretold the plot using the visual elements as a guide. These plot descriptions were almost all in the L1, with occasional inserting of L2 content words like "gorilla". As with *Just like Jasper*, the plot descriptions focussed on those which the children found most memorable, an example being "A girafa vai baixar o pescoço", which was referred to ten times in the RRAs in School 01, on occasions as early as when looking at the front cover (RRA 5), but mostly when looking at spread 07 (see Annex 6.2, p. 3), showing the animals crossing the lawn towards the zookeeper's house, mentioned in all RRAs bar RRA 5.

Another repeated plot description was on spread 12 (see Annex 6.2, p. 5), when the illustration shows two eyes against a black background. Here, in all schools, children chorused something like "Os olhos da senhora" (School 01, line 241, RRA2 Annex A5.4, p. 14). School 03 were slightly more descriptive,

on spread 10 they described the sequence of events very much from a visual point of view:

- 201 Ri Só que só que ela vai acordar
202 EngT Vai acordar é?
203 EdB É ela vai olhar para este lado [pointing to the left page]
204 EngT Vai? Vamos ver
205 EdB /Vai para este
206 Ren /Vai acordar
207 EngT Ai é? she's going to look at the gorilla?
208 RR Vai olhar para o gorila

(Excerpt II.3.10: School 03, *Good Night, Gorilla!*, RRA 3, Annex A5.4, p. 107.)

The scene with the wife looking at the gorilla had obviously left an impression on certain individuals in this group, who described exactly what direction she would look in to see the gorilla once the page had been turned. In general, School 03 was particularly active at describing the plot and did so far more than the other schools.

Rosie's Walk was slightly different from the other two picturebooks, and describing the plot was directly related to the joke structure of this picturebook, described in Part II Chapter 1 (section 2.3.3). Children consistently described the plot on each set up spread, and it has been labelled "giving away the punch line". It is a kind of foretelling of information or description of plot but completely dependent upon describing the illustrations. It is discussed under analysis of the illustrations (see section 1.1.2.3).

1.1.1.3 Children described and made inferences about characters' thoughts, personalities, motivations and moods

Children were able to make inferences about what the characters in the picturebooks were thinking and feeling as well as what their motivations might be. This response was not particularly evident in *Just like Jasper*, except possibly when children saw the epilogue illustration on the copyright page and announced that Jasper was happy, as he is seen smiling at the reader holding his new toy cat. However, in both *Good Night, Gorilla!* and *Rosie's Walk* there were opportunities for the children to make inferences,

mainly because the illustrations showed more information than the words told.

During *Good Night, Gorilla!*, the zookeeper's eyes are almost always shown closed as he went on his evening rounds and children inferred that he didn't notice the animals following him as he was too sleepy. School 03 used the expression "*dorminhoco*" (line 251, RRA 1, Annex A5.4, p. 90). Once the animals were in the bedroom, settling down to sleep in spread 10 (see Annex 6.2, p. 4), their positions also prompted comments which inferred that the elephant liked the lion for he was holding his tail, and that the hyena and the armadillo must be friends as they are snuggled together at the foot of the bed. However, the best example of inferring mood was when the children saw the wife's wide-open eyes in spread 13. School 02 needed little prompting and described her as being "surprised" from RRA 2 onwards (see also importations in Part II Chapter 4, section 3.2).

In School 03, an episode shows one child in particular being able to interpret the situation from the perspective of the two characters, the wife and the gorilla, when he advises the gorilla to "*Foge!*", as the woman looked cross:

417	Ren	<i>Foge gorila</i>
418	Gui	<i>Foge se não a mulher apanha</i>
419	EngT	Ha ha ha
420	EdB	<i>/Foge porque se não ela te bate</i>
421	Ren	<i>/[Pretending to be frightened and shying away]</i>

(Excerpt II.3.11: School 03, *Good Night, Gorilla!*, RRA1, spread 13, Annex A5.4, p. 94.)

This response was repeated during the following RRAs, and gradually moved from being given in the L1 to appearing in the L2, as you can see from the following excerpt, taken from the last RRA:

206	EdB	Run run
207	EngT	Run run Gorilla
208	?	<i>Foge</i>
209	EdB	Run run
210	EngT	Run . run . ha ha . (...)

(Excerpt II.3.12: School 03, *Good Night, Gorilla!*, RRA 7, spread 13, Annex A5.4, p. 125.)

This is a clear example of that which was hinted at earlier, children's L1 comments acting as a mediator between the world of the book and the new language. During the RRAs, EdB's spontaneous response in the L1 was revisited, and each time a child called out "Foge" the teacher translated or rephrased the utterance into the L2. This repetition, the child's unfailing mention of "Foge" and the regular translations cum rephrasals created the affordances which eventually enabled the L2 to be used naturally on this spread. It took seven RRAs for this particular use of the L2, but others took fewer. We shall be revisiting this idea of repetition in accumulated narratives (see Part II Chapter 3, section 2).

There were also occasions during *Rosie's Walk* that provided opportunities for children to infer thoughts and moods. Children speculated as to whether Rosie was deliberately leading the fox through all the traps. Here is an example from School 01:

109	Ter	<i>Isto é uma armadilha da galinha</i>
110	EngT	<i>Achas que ela sabia?</i>
111	MF	<i>Sim porque ela passou por baixo e um bocadinho da raposa para #</i>

(Excerpt II.3.13: School 01, *Rosie's Walk*, RRA 2, spread 13, Annex A5.6, p. 7.)

Children also speculated about how the animals in the story fragments must have felt, or what they were thinking, as they reacted to the fox's antics. School 03 in particular suggested that the goat (spread 06, see Annex 6.3, p. 4) would get angry, "*Ai que a cabra zanga-se*" (line 061, Annex A5.6, p 59), this reference was made in RRAs 5 and 6. Children in this group also wondered what the owner of the pile of straw would think. These are possibly reflections of parental responses to their own mishaps, but they show a concern for the other, which is important to foster.

1.1.1.4 Children recognized cause and effect

Recognizing cause and effect was inherent in many of the children's responses during *Good Night, Gorilla!* and especially during *Rosie's Walk*.

During *Good Night, Gorilla!*, all schools commented on the fact that the zookeeper had his eyes closed and this is why he wasn't aware that the animals were escaping. One child in School 02 stated, "... se o zookeeper não

estivesse a dormir podia ver o gorilla (...) e pô-lo outra vez na gaiola e fechar" (lines 258-261, RRA 3, Annex A5.4, p. 56). Jor, the child who made this statement, often took the rational route when contributing to discussion, his comments also appear during examples of analysis of reality and fiction (see Part II, Chapter 3, section 1.1.5)

The most obvious recognition of cause and effect was the wife's response to the animals in the bedroom; she was surprised to see the animals there, "*Porque os animais entraram todos*" (line 268, RRA 2, Annex A5.4, p. 13). This was commented on in all groups. However, other aspects, more related to the story fragments (see Part II, Chapter 1, section 2.2.3), were responsible for quite long discussions. School 01 noticed that the mouse was at the front of the line of animals in spread 07 (see Annex 6.2, p. 3), but by spread 08 (see Annex 6.2, p. 4), he was penultimate. They discussed this at length and decided that he was having problems with the banana because it was too heavy. Excerpt II.3.14 below shows their discussion and a possible solution. Notice how they repeatedly referred to the mouse, and other animals, as well as the banana in the L2:

- 100 Dan *E o mouse já não está à frente*
101 EngT *Não . por que é que tu achas que não está à frente*
103 Dan *Porque ele não conseguiu muito bem*
104 Rod *Porque eu ##*
105 EngT *É bastante pesada não é e ele não conseguiu puxar a banana*
então os outros ultrapassaram não foi? eu acho sim muito bem
muito bem
107 Rod *Para mim não era*
108 EngT *Não? mas tu não é um mouse . ha ha ha . Ti . sh sh sh . Ti*
(...)
113 Jac *O a:*
114 EngT *:Mouse*
115 Jac *:Mouse devia pôr a banana no chão*
116 EngT *Foi isto que aconteceu acho eu*
117 Ped *Não devia / pô-la*
118 Fran */A mouse devia agarrar a banana*
(...)
121 Dan *A giraffe devia levar a banana*
(...)
125 Franc *O lion devia pôr a banana na boca*
126 EngT *The lion? put the banana in his mouth?*
127 ? *### fome*

(Excerpt II.3.14: School 01, *Good Night, Gorilla!*, RRA 7, spread 08, Annex A5.4, p 36.)

Sipe & Brightman (2009) have researched how children make sense of page breaks in picturebooks, inviting children to speculate what had happened, to encourage verbalization of what they might already be thinking about. The above excerpt shows discussion around the page break between spread 07 and 08. The fact that Dan mentioned the mouse was no longer at the front demonstrates he was considering this already and the teacher's question about what had happened (line 101), led to further discussion. The responses that followed focussed on the cause and its possible solution, which became quite comical, that other animals, stronger than the mouse, should be carrying the banana.

Cause and effect was most apparent in the picturebook *Rosie's Walk*, and related almost entirely to the pairs of spreads explained in Part II, Chapter 1. The animals in the story fragments also described in Part II, Chapter 1 were especially prone to cause and effect comments. In the excerpt below, a child decides the frogs jump on spread 05 (see Annex 6.3, p. 3) because they are afraid of the fox:

087	?	<i>Olha a green frog</i>
088	EngT	The green frog went jump
089	?	<i>Tem medo da raposa</i>

(Excerpt II.3.15: School 01: *Rosie's Walk*, RRA 3, spread 05, Annex A5.6 p. 10.)

Cause and effect comments also came naturally to describe why the fox ended up as he did. Children discussed his flopping into the pile of straw on spread 07 (see Annex 6.3, p. 4) because he was so heavy or so large. But in particular spreads 08 and 09 (see Annex 6.3, p. 4/5), where the flour falls on the fox, were the focus of several dialogues. Excerpt II.3.16 below is an excellent case in point of a group of children discussing the cause of the falling flour. It is a child-initiated TU and the other children in the group try to explain and help their friend. Whether JS actually understood or not is another matter, especially after MF, who was always very creative in her responses, intervened with the idea that Rosie had used a pair of scissors in line 139:

- 135 JS *Porque é que a galinha . como é que o saco entornou?*
 136 EngT *Como é que o saco entornou? olha [turns page back to spread 09] parece que a nossa amiga Rosie the hen fez um truque não foi?*
 137 Fran *Ah enrolou-se assim e depois puxou-se [gesticulating with hands to demonstrate]*
 138 EngT *That's right she pulled the cord and the sack went pluff*
 139 MF *Já sei cortou com uma tesoura para cair em cima dele*
 140 EngT *Será? acho que não acho que era preciso só empurrar puxar . é empurrar ou puxar?*
 141 Fran *Puxou [accompanies with a quick hand movement] e depois ele virou-se e ele sozinho depois caiu*

(Excerpt II.3.16: School 01, *Rosie's Walk*, RRA 5, spread 09, Annex A5.6, p. 17-18.)

This excerpt is taken from RRA 5. It took JS five formal classroom exposures to the picturebook before he questioned something he had not understood. This is one of the many examples of this occurrence and supports the importance of re-reading picturebooks, to give children multiple opportunities to make sense of what they are seeing and hearing (or possibly reading).

1.1.1.5 Children constructed narrative through discussion

On several occasions, children's comments about an illustration led to a dialogue, which clarified a misunderstanding or a doubt, shown in Excerpt II.3.16 above. As was to be expected, these discussions were in the L1, with only occasional insertions of an L2 word.

Discussions around personal understandings of an object depicted in the illustrations were very typical. Initial response to the toy cat in *Just like Jasper* caused all groups to query whether it was Jasper's child, a real friend or just a toy cat. The same occurred during *Good Night, Gorilla!*, when children noticed the toys in the cages. Together they discussed what the toys could be and concluded together that they were actually toys.

The story fragments, in particular in *Good Night, Gorilla!*, created real reasons for discussion. The children in School 02 talked about how the balloon came lose and floated away, and discussed this at length during RRA 5 (lines 125 - 147, Annex A5.4, p. 70). Discussions from this group also helped them discover that the coloured keys matched the cages. Ti noticed this in RRA 1:

206	Ti	<i>Porque cada jaula tem uma cor e as chave também têm cores</i>
207	EngT	Ahh well done vamos ver se o Tiago tem razão será que o gorilla vai soltar o elephant?
208	??	<i>Sim</i>
209	EngT	Yes you think [page turn to spread 04] well done Ti very good
210	?	<i>Agora vai soltar o leão</i>
211	EngT	You think he's going to free the lion?
212	Ti	<i>Ó Sandie a chave é a mesma cor</i>

(Excerpt II.3.17: School 02, *Good Night, Gorilla!*, spread 03 and 04, RRA 1, A5.4, p 43.)

This prompted other children to think about the colours of the cages and to take notice of the keys. In RRA 3 different children returned to the coloured key discussion, confirming that the keys matched the cages. It would appear that this particular deliberation contributed to a number of children making the connection to this visual narrative.

1.1.1.6 A short summary of analysis of narrative meaning

Analysis of narrative meaning involved children responding in a number of ways to the picturebooks - they predicted and confirmed predictions, described plots, made inferences about characters' thoughts, motivations and feelings, recognized cause and effect and constructed a narrative through discussion.

All three picturebooks afforded opportunities for children to analyse narrative meaning, though all were specific to the way the picturebook was structured and its picture-word dynamic. The structure of *Just like Jasper* prompted the children to describe the plot far more than the other picturebooks, and the fragments of stories in *Good Night, Gorilla!* meant there was much discussion around meaning making. During *Rosie's Walk* the joke spreads were propitious to describing cause and effect. These latter picturebooks, with a more complex picture-word dynamic, provided more favourable opportunities for discussion due to the gaps left between the visual and verbal texts. The importance of repeated readings was also emphasized, affording children the time to create their own personal significances.

The majority of responses during the analysis of narrative meaning were in the L1, with sporadic insertions of content words in the L2, which increased

in prevalence as the RRAs progressed, a frequently observed strategy with L2 learners. We shall see in later examples that it played an important role in establishing language development. Using the L2 was not a common occurrence during analysis of narrative meaning, but is more apparent in another response, analysis of illustrations, which will now be discussed.

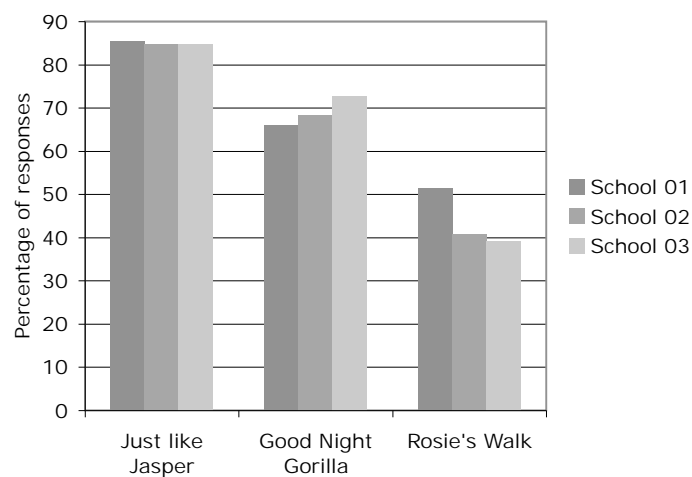
1.1.2 Analysis of illustrations

This sub-category focuses entirely on children's responses to the illustrations, and constitutes the greatest number of responses in all schools during *Good Night, Gorilla!* (69%, 58% and 62% respectively) and *Rosie's Walk* (78%, 75% and 70% respectively), as well as for Schools 01 and 02 during *Just like Jasper* (49% and 47% respectively). Responses in this sub-category were greatest during *Rosie's Walk*, and least during *Just like Jasper*. This response during *Rosie's Walk* was consistently almost double the amount counted during *Just like Jasper* and was most probably due to the different picture-word dynamics within these two picturebooks, both containing non-repetitive verbal texts, but one with a visual text which shows what is told and the other with a visual text which shows much more than is told. The latter, *Rosie's Walk*, therefore yielded more opportunities for response around the visual text.

Response in this sub-category entailed the children demonstrating a close scrutiny of the visual, v.g. identifying, labelling objects and describing actions, as well as discussion about the illustration style (e.g. speed lines).

1.1.2.1 Children identified and labelled

Yaden (1988) describes children who are not yet reading as expecting everything in the illustrations to mean something, and this was indeed the case in this study. Children identified and labelled throughout the RRAs. The following graph shows the percentage of responses, in the sub-category analysis of illustrations, which were categorized as children identifying or labelling.



Graph II.3.3: Percentage of responses categorized as labels or identifications within the sub-category analysis of illustration

Graph II.3.3 shows that identifying and labelling constituted just over 80% of the children's responses within this sub-category during *Just like Jasper*, between 65% and 72% in all schools during *Good Night, Gorilla!* and between 40% and 50% in all schools during *Rosie's Walk*. Already it is possible to see a trend, which all three schools appear to follow.

Just like Jasper represented a picturebook at the simple end of the picture-word dynamic and the responses to the illustrations are in the majority those of identifying and labelling. As the picture-word dynamic becomes more complex, labelling appears to decrease, but this decrease is even greater when the verbal text is not repetitive. Before discussing what the children do instead of identifying and labeling, this section discusses how and what the children identified and labelled.

This response has been divided into labelling and indentifying irrelevant or relevant features of the illustrations. Irrelevant features refer to elements that are purely decorative and of no influence to the narrative created by the picture-word dynamic or the story-fragments which run parallel to the narrative. Examples would be the parrot in spread 01 of *Good Night, Gorilla!* (see Annex 6.2, p. 1), or in the case of *Rosie's Walk*, where there were a far greater number, a rabbit and flowers on the title page, milk churns on spread 01, a nest on spreads 02 and 03, as well as fruit on the fruit trees; the sun

and a cloud in spreads 06 and 07, the beaver in spread 08 and the insects on spread 12 (see Annex 6.3). Here, in *Rosie's Walk* in particular, it could be argued that these irrelevant illustrative features were part of the setting, however they do not react in any way or interact with the fox or Rosie the hen, and are thus considered irrelevant to the dynamic of the narrative.

Children identified and labelled the irrelevant parts of an illustration, when they existed, from RRA 1 through to RRA 7, in all schools. An example like "*Tá um tractor*" (line 026, Annex A5.6, p. 15) is typical, occurring in RRA 5 on the title page of *Rosie's Walk* (see Annex 6.3, p. 1). Identifying and labelling relevant features of the illustration also occurred from RRA 1 through to RRA 7. These identifications represented relevant features to both the verbal and the visual narratives, and so they were continuously repeated by the children, and over the RRAs often transmuted from an L1 label to an L2 label. However as seen in previous sections, each picturebook created different affordances for this particular phenomenon.

In *Just like Jasper* the visual text does not expand much on the verbal text, and at times it was difficult to know if the children are labelling an illustration or imitating the verbal text. The illustrations helped the children remember the verbal text and enabled them to insert the correct L2 label at opportune moments, especially when pauses were left during the reading of the verbal text for the children to complete the question using the L2 word. However, if they called out the toy word upon seeing it in the illustration, out of sync with the verbal text, it was considered an action of labelling.

For Schools 01 and 02, a great deal of labelling and identifying took place on spread 02, where the children visibly enjoyed listing all the toys they could see. As mentioned above, School 03 were slightly different in their response here, for instead of labelling they described the coming visual plots, thus categorized under 1A.

Labelling occurred in relation to two aspects of the visual text. First children labelled the toys that they saw in the illustrations and heard in the verbal text. This labelling often occurred upon the page turn, and most usually in the L2, especially by RRA 7. All three schools had played with toy

words over the Christmas period, prior to the recorded observations of these RRAs, so some of the toy words were known to all children, namely "ball", "car" and "doll" (see Annexes A7.1, A7.3 and A7.5). Those newer toy items, "clockwork mouse", "drum", "bubbles", "robot" and "Jack-in-a-box", were on the whole successfully added to the children's linguistic repertoire, as they were referred to regularly during the RRAs in the L2. Even the most difficult, like "clockwork mouse" and "jack-in-the-box", were memorized by some children and were used proudly in the retells.

There were one or two visual aspects in the illustrations of *Just like Jasper* which did not appear in the verbal text. The most noticeable was "mouse", which though part of the verbal text on spread 04, was not mentioned anywhere else in the picturebook, yet appeared interacting with the other toys in the following spreads (see Part II, Chapter 1, section 2.1.2). School 01 in particular identified the stray mice in every spread between spreads 04 to 11 during RRA 4 to 7. Diary notes after RRA 4 state, "The kids keep calling out about the mice in all the illustrations. It's like they've only just noticed them." (Diary notes, School 01 *Just like Jasper* RRA 4, 12th January 2009). Further comments are noted after the next two RRA sessions, "They were obsessed with the mice, calling out 'mouse' on every page" (Diary notes, School 01 *Just like Jasper* RRA 6, 16th January 2009). There was a feeling of personal frustration at having failed to notice these mice when selecting the picturebook, but also of surprise, as the other Schools were not reacting quite so dramatically to the mice in the illustrations. School 02 did not mention them at all and School 03 took to referring to them when they expanded on the visual narrative, often describing action as opposed to merely labelling. One possible reason for School 01 being so obsessed and wanting to use the L2 word "mouse" is that this L2 word was already part of their linguistic repertoire, having been included in the lexical set they played with at the beginning of the school year (see Annex A7.1)

Another part of the visual text which was regularly labelled, was the shoe on spread 08 (see Annex 6.1, p. 4). School 03 particularly enjoyed identifying this, for at the time of hearing this story they were playing with clothes words (see Annex A7.5), so they easily moved into using the L2 word

"shoe", see Figure II.3.1 below. Notice how initially the children describe action, "Até o sapato voou" during RRA 1 to become a label "shoe" from RRA 3. The use of "Sapatinho de cristal" will be discussed during the intertextual sub-category.

Book part	RRA 1	RRA 2	RRA 3	RRA 4	RRA 5	RRA 6	RRA 7
Spread 08	Ω Tá a dançar com a doll #Até o sapato voou	Ω Tirou o sapato Ω Até voou Ω Parece a Cinderela	#Sapato #Sapatinho de cristal #shoes	#Sapatinho de cristal #Sapato >shoe	#Sapatinho de cristal #Shoe	#Shoes shoes #Sapatinho	#shoes #Doll #Caiu #Shoe

Key: #[word] - after hearing the verbal text; Ω[word] - before hearing the verbal text; >[word] - with adult's verbal prompt;

Figure II.3.1: School 03: from sapato to shoe in spread 08

It is possible to conclude here that if the L2 word of something in an illustration is familiar to the children they are more likely to identify and thus label it. Children in School 01 also enjoyed identifying the parrot in spread 01 of *Good Night, Gorilla!*, a word they already knew in the L2 (see Annex A7.1). This was certainly also the case with "mouse" and "shoe" as explained above.

During *Good Night, Gorilla!* and *Rosie's Walk* children constantly labelled a number of items in the illustrations - the zoo animals, which were also part of the verbal text, as well as the visual elements of the story fragments described in Part II, Chapter 1. There was a lot of identifying and labelling throughout all the RRAs, and as shown in the following excerpt, there were multiple callouts with several children identifying and labelling what they could see in the illustrations. It was chaotic at times and difficult to control.

302 GonP // [Pointing towards the book] Tá ali a mouse
 303 RR // [Pointing at the banana in the illustration] A banana tá ali
 304 Mar //Tá aqui a chave
 305 Fran Tá ali um balão um balão
 306 Dan Tá ali um balão
 307 EngT A balloon that's right a balloon

(Excerpt II.3.18: School 02, *Good Night, Gorilla!*, RRA 3, spread 06, Annex A5.4, p.56.)

All the labels appearing in this example were given in both the L1 and the L2 over the seven RRAs, but most consistently "mouse" was inserted into an

L1 sentence, as in line 302 above, and invariably the same child reminded the group that the mouse was in the illustration somewhere. In the case of School 02, this was GonP, who enjoyed the mouse's activities and dependably made sure everyone knew when the mouse was in the illustration.

During *Rosie's Walk*, the labels focussed almost exclusively upon the story fragments in the visual text:

122	Fran	[Pointing to the sacks in verso page] <i>tá ali farinha</i>
123	FrC	[Pointing to the sacks in verso page] <i>tá ali mais flour</i>

(Excerpt II.3.19: School 01, *Rosie's Walk*, RRA 5, spread 10, Annex A5.6, p.17.)

Here, two children are both identifying the same thing in the illustration, but the second child, FrC inserts the L2 word "flour" into his identification. The reference to flour is important as in the previous paired set of spreads (see Annex 6.3, p. 4/5) the fox was covered in flour and the label "flour" had been used during discussion around this spread. FrC is therefore using what had just been shared in the L2, confirming he knew how to say the word in the L2 in the role of the more able peer.

Identifying relevant parts of the illustration was typical and often became a routine part of interacting with each spread. The repeated returning to and identifying or describing certain aspects of the picturebook supports Yaden's (1988) suggestion that children savour selected points of a picturebook, as adults might savour lines in a novel, and quite possibly is a result of these visuals "[holding] more meaning [for] the children" (Mourão, 2006a, p. 57). This is an excellent reason to give children the opportunity to interact with a picturebook repeatedly.

Figures II.3.2, II.3.3 and II.3.4 show the L2 words used more than once by each group of children over the seven RRAs of each picturebook. They serve to demonstrate that the picture-word dynamic affected the identifications and labels used by the children during the RRAs. Figure II.3.2 below represents the picturebook *Just like Jasper*:

Visual or verbal text	School 01	School 02	School 03
Visual and verbal texts Previously unknown	Jasper Toy shop Bubbles Jack in a box Robot Little cat Money	Jasper Toy shop Bubbles Mouse Drum Jack in a box Little cat Money	Jasper Bubbles Robot Jack in a box Clockwork Mouse Mouse Little cat Money
Visual and verbal texts Previously known	Mouse Cat Doll Ball Car	Ball Car Doll	Ball Doll Car Cat
Total L2 labels	12	11	11
Visual text only Previously unknown	Envelope	Envelope	Envelope
Visual text only Previously known	Teddy Playing Dancing No	Roller skates Happy No	Shoe(s) No
Total L2 labels	5	4	3

Figure II.3.2: Consistent L2 labels used during the RRAs of *Just like Jasper*

Just like Jasper was selected as an example of a picturebook at the simple end of the picture-word dynamic and with a non-repetitive verbal text. This means that the pictures and the words showed and told very similar information. This is apparent in the figure for the majority of the labels used by the children during the RRAs appeared in both the visual and the verbal texts (see the first two rows). Children used these content words to both label the illustrations and to represent the verbal text. In all schools, the labels used for the visual text focus almost exclusively on the peritextual features of this picturebook, more specifically the prologue illustrations, "envelope" and "money" and in Schools 01 and 02, the epilogue illustrations of Jasper playing happily with his toy cat.

Good Night, Gorilla!, the picturebook at the more complex end of the picture-word dynamic, and which contained a repetitive verbal text, can be seen in Figure II.3.3.

Visual or verbal texts	School 01	School 02	School 03
Verbal text Previously unknown	Good night	Good night	Good night
Visual and verbal texts Previously unknown	Gorilla Hyena Armadillo Dear Zoo	Gorilla Hyena Armadillo Dear Zoo	Gorilla Hyena Armadillo Dear Zoo
Visual and verbal texts Previously known	Lion Elephant Giraffe	Lion Elephant Giraffe	Lion Elephant Giraffe
Total L2 labels	9	9	9
Visual text only Previously unknown	Zookeeper Balloon Banana Key Asleep Wife Surprised	Zookeeper Key Banana Mouse Cage Wife Eyes	Zookeeper Key(s) Balloon Mouse Run
Visual text only Previously known	Mouse Parrot Bike Ball Little Monkey	Bike Ball Blue Yellow Doll Surprised Happy Sad Monkey	Good bye Banana Teddy Bike Open Ball Living room Bedroom Shoes
Total L2 labels	13	16	14

Figure II.3.3: Consistent L2 labels used during the RRAs of *Good Night, Gorilla!*

Discussing the first two rows, it is evident that the children used all the words in the verbal text as labels for the visual text. This was undoubtedly due to the repetitive aspect of the verbal text, as well as its simplicity: "good night" plus noun. However, the amount of labels pertaining to the visual text only is greater. Children constantly identified and labelled what they saw in the illustrations. All schools referred to the "zookeeper", "banana" and "key", as well as "ball" and "bike", the latter two already known to all children. In addition, each school labelled a variety of other items, depending on what they already knew, reflecting their personal and/or group linguistic repertoires and interests.

Looking more closely at the labels, all but two are relevant to the visual narrative, or the fragments of stories referred to in Part II, Chapter 1. The labels "parrot" and "shoes" are irrelevant features to the visual narratives used by Schools 01 and 03. This figure will be referred to later, while discussing the retells of *Good Night, Gorilla!* in Part II, Chapter 4.

Visual or verbal text	School 01	School 02	School 03
Visual and verbal texts Previously unknown	Rosie Pond	Walk Mill Pond	
Total L2 labels	2	3	0
Visual text only Previously unknown	Fox Flour Rabbit Flower	Bee Butterfly Splash Flour	Fox Splash Flour Bees Car / cart Nose
Visual text only Previously known	Chicken Bee Green Frog Butterfly Mouse Bird	Fox Chicken Nose Bye bye Mouse	Flower Chicken Mouse
Total L2 labels	10	9	9

Figure II.3.4: Consistent L2 labels used during the RRAs of *Rosie's Walk*

Figure II.3.4 shows how the children labelled *Rosie's Walk*, the picturebook at the more complex end of the picture-word dynamic, but with a non-repetitive verbal text. This figure differs quite substantially to the previous two. The most obvious difference is related to the visual and verbal rows. There is only one row, as none of the verbal text was known to the children in any of the groups. School 01 was able to use "Rosie" and "pond" as labels. School 02 eventually identified "walk", "mill" and "pond", all words included in the verbal text. School 03 referred to and labelled "yard", "pond" and "beehives", but only once, so they were not included in this figure.

During *Rosie's Walk*, the children labelled objects and creatures directly involved in the fox's antics, and of course the fox. There was very little overlap between what was said in the verbal and what was shown in the visual. In part the children's responses are also associated with the paired joke spreads, which provided the fragments of stories mentioned in Part II,

Chapter 1. Children took more notice of the fox, the farm objects and places he was interacting with, as well as with the creatures in the settings who reacted to his antics, as they were visually more stimulating than the plodding hen on her evening walk. These relevant features of the illustrations afforded clear reasons to show responsive humour (Groche, 1971), and were more memorable and interesting for the children, hence their interest in identifying and labelling them. "Rabbit" and "flower" (see School 01 in Figure II.3.4) are the only labels in the lists that do not relate directly to the fox's antics in some way, and would be labelled irrelevant.

Looking again at Figures II.3.2, II.3.3 and II.3.4, the L2 is made up of content words and formulaic phrases. This is considered typical of L1 (Tomasello, 2003) and L2 early language development (Tabors, 1997), where children begin by labelling objects they are familiar with in their environment, often using telegraphic and formulaic speech (Tabors, 1997).

What is not evident from the three figures above is that, in many cases, initial identifications and labels were made in the L1, to be gradually replaced by their equivalent in the L2, in particular if the children did not know the word in the L2 previously. As has already been mentioned, children were encouraged to move from the L1 to the L2 by teacher mediation - translating, recasting and rephrasing - however, in addition to this, the children's own gradual imitation of the L2 in their responses created a kind of snowball effect.

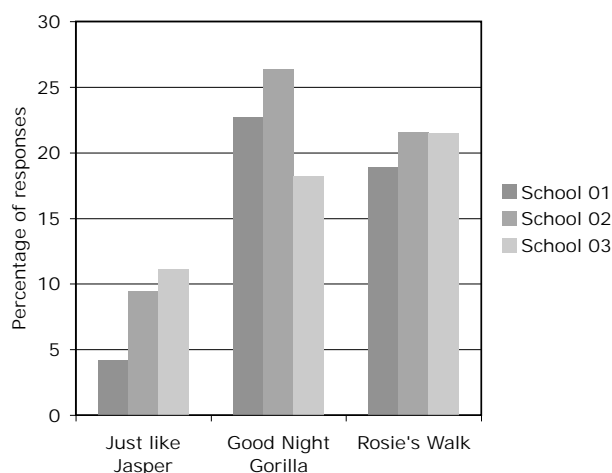
Book part	RRA 1	RRA 2	RRA 3	RRA 4	RRA 5	RRA 6	RRA 7
Page 3	<i>Uma carta Vai tentar comer a carta</i>	<i>Uma moeda</i>	<i>A moeda A carta Loja de brinquedos</i>	<i>Uma carta Moeda ?envelope [gesture] Tem uma moeda</i>	<i>√envelope</i>	<i>Uma moeda √envelope</i>	<i>Moeda envelope Uma moeda √envelope</i>
Page 4	<i>Uma moeda</i>	<i>Moeda ### brinquedos Ele fez anos e ganhou uma moeda coin</i>		<i>Money Like Jasper [gesture]</i>	<i>Money Money</i>	<i>E money [gesture]</i>	<i>√money [gesture] Money Vai a uma loja de brinquedos Money</i>

Key: √[word] = Cc completing adult's description; ?[word] = replying to a question.
Figure II.3.5: School 02, *Just like Jasper*, labels for envelope and money, pp. 3/4.

Figure II.3.5 is an example of how "envelope" and "coin" moved from the L1 to the L2 over a number of RRAs in School 02. As can be seen, RR, a participative child in this group, began using a little gesture of rubbing his fingers together to accompany the label "money", which also became part of his utterance. Several children in School 02 imitated this gesture during RRAs and in later retells. It was part of their personal narrative for these two pages, as well as on spread 01 where money appears in the visual and verbal texts.

1.1.2.2 Children describe action

Describing action is a characteristic response of children who are non-readers and, along with labelling, is included in emergent reading schemes (cf. Sulzby, 1985) as one of the responses related to picture-governed behaviour. It is recognized by Sipe (2000) in his theory of literary understanding, and was also evident in the observations made in this study. Describing action occurred far less than labelling but it is still an important aspect of the analysis of illustrations.



Graph II.3.4: Percentage of responses categorized as describing action within the sub-category analysis of illustration

In comparing Graph II.3.3, which illustrates the labelling phenomenon in this sub-category, with Graph II.3.4, which shows the percentage of responses categorized as describing action, there is a clear difference. The picturebook with the simpler picture-word dynamic shows the most labelling

and the least describing of action. The picturebooks at the more complex end of the picture-word dynamic show less labelling, but there are obviously more opportunities for describing action, with a peak in responses during *Good Night, Gorilla!* for Schools 01 and 02, between 22% and 27%, and during *Rosie's Walk* for School 03, at 21.5%.

During *Just like Jasper* children described action on the spreads where the illustrations showed more than the verbal text. As this was rare it did not happen much, but was observed on spread 08 (see Annex 6.1, p. 4), to describe the doll dancing, and on spread 09 (op. cit.), to describe the robot holding the mouse. Additionally, the copyright page (see Annex 6.1, p. 6) gave rise to some description of action for Schools 01 and 02, who both came up with different descriptions for the illustration. School 01 used the gerund, "playing", to describe Jasper. The diary entry for this RRA states, "I used the word 'playing' for the last page, as they are learning this word at the moment" (Diary notes, School 01 *Just like Jasper* RRA 2, 7th January, 2009). Happily, they continued to use "playing" to describe this page in RRAs 3 to 7. After RRA 2 in School 02, diary notes state: "For the last page I said that Jasper was happy, hoping to bring in language they knew already. Maybe with a couple more readings it will stick?" (Diary notes, School 02 *Just like Jasper* RRA2, 7th January, 2009). Indeed, they used this adjective to describe the copyright page in RRAs 4, 5 and 7.

School 03 in particular described action on spread 07 (see Annex 6.1, p. 4), where the illustration shows a mouse going in the opposite direction to Jasper on the car, and is referred to in RRAs 4 to 7. In RRA 7, Mir actually tries to describe this, "Mouse mouse . and . car and . *Just like Jasper* e o mouse vai por ali [using hand to show direction]" (School 03, RRA 7, line 070, Annex A5.2, p. 69). What is so striking about this extract is how hard Mir is trying to describe the action in the L2, even including gesture to support her meaning making.

During *Good Night, Gorilla!*, children gave running commentaries describing the action as they followed the zookeeper around the zoo and into his house. This was particularly evident on the wordless spreads. Excerpt II.3.20 is an

example of this, where School 02 describes what is happening on spread 13 (see Annex 6.2, p. 5) at length. The utterances of most interest between lines 142 and 159 have been selected:

142 Mat ### O elefante abriu os olhos

(...)

152 Car *Aqui o pai está a dormir* [Stands up and points to the zookeeper]

(...)

156 Rui *A mulher está surprised e o mac a gorilla está happy*

(...)

159 Fran *A girafa a giraffe está ao pé da parede e o ratinho está de pé*

(Excerpt II.3.20: School 02, *Good Night, Gorilla!*, RRA 6, spread 13, Annex A5.4, p. 78-79.)

The descriptions of all the different things happening in each spread were often quite long, and this contributed to the fact that this picturebook showed the greatest number of describing action counts, in particular with School 02.

During *Rosie's Walk* the children would describe what happened to the fox or the creatures' reactions to the fox, and rarely described Rosie's monotonous plodding, although this occurred occasionally, "*A galinha está a passar por baixo na (...) bees*" (School 02, *Rosie's Walk*, line 131, Annex A5.6, p.41). But generally the main focus of the children's descriptions were related to the fox and often emphasized what they found most significant. An example being, "*Foram todas atrás da raposa*" (School 03, *Rosie's Walk*, line 229, Annex A5.6, p. 52), a description of action on the final spread, where the illustration shows the bees chasing the fox away into the distance.

1.1.2.3 Children give away the punch line

Rosie's Walk was particular in its describing of action and it has been given a separate category, "giving away the punch line". Giving away the punch line is the foretelling of information after the first reading. It is a description of what will happen on the punch line spread, whilst looking at the set up spread. It is related to describing action, however it is describing an action which the children cannot see yet. This response has been set apart from the predicting response of earlier, as it is related to the structure of this picturebook and the pairs of joke spreads described in Part II, Chapter 1.

Excerpt II.3.21 is an example of giving away the punch line. As can be seen, the children in lines 052 - 054 describe what will happen on the next spread:

052	Dan	<i>Bateu o nariz</i>
053	Mat	lilili [touches nose and mocks pain]
054	Fran	O nose o nose
055	EngT	That's right he's going to bang his nose isn't he Fran? [turns page to spread 03]

(Excerpt II.3.21: School 02, *Rosie's Walk*, RRA 7, spread 02, Annex 5.6, p. 44.)

What is interesting about this example is that it shows a number of different ways of describing what will happen next. Dan, line 052, uses the past tense, possibly related to his understanding of narrative being in the past tense. Mat (line 053) uses a sound and gesture to represent what will happen to the fox, and Fran (line 054) uses a holophrase, "o nose", which represents either "he banged his nose" or "he's going to bang his nose". Another example of giving away the punch line involved using the future tense in the L1 to describe what will happen on the punch line spread, "*Vai bater no nose*" (School 03, line 032, Annex A5.6, p. 61).

Thus, giving away the punch line resulted in children using predictive language and the past tense in the L1. Sometimes the occasional L2 content word would be inserted - "nose", "pond", "flour", "cart", were typical insertions. Another form of giving away the punch line was to use single content words and formulaic phrases in the L2, resulting in the children creating a holophrase.

Why did children give away the punch line? Lewis (1982) describes children enjoying "re-experiencing the 'surprisingness' of a story". This was evident from their faces and body postures, but they also appeared to be led by an interior need to confirm they knew what would happen next, therefore increasing in confidence (Parkes, 2000) and validating their understanding of the narrative sequence.

Giving away the punch line was singular to *Rosie's Walk*, and did not occur with any of the other picturebooks in this study. The joke structure within the pairs of spreads was propitious to this strategy and accounted for 25.1% of

the responses within this sub-category in School 01 and School 02 and 21.5% in School 03. Upon taking a global look at the seven RRAs (see Annex A8.6 - A8.9) within each group, the pattern is very clear. There were 49 opportunities to give away the punch line during the seven RRAs, School 01 did so on 25 of the spreads (51%), School 02 did so on 29 of the spreads (59%) and School 03 did so on 24 of the spreads (48.9%). This response was immediately evident from RRA 2, as can be seen from the diary notes: "They tend to say what will happen next so the actual text on the page is of no use to them, they want to tell me what will happen to the fox, so I'm focusing on the language they should use to do this." (School 01, *Rosie's Walk*, RRA 2 diary notes 20th April 2009). In school 02 there was some success in providing these children with opportunities to give away the punch line in English, though it wasn't as evident in the other schools. An example of this is their descriptions of spreads 04 and 05, discussed in Section 1.2.2.2 below.

What's interesting about the describing action and giving away the punch line incidents is the fact that children regularly inserted an L2 word into a predominantly L1 phrase. These strategies of response appear to be auspicious to more regular insertions of the L2. Figure II.3.6 below shows how School 02 consistently described the same action in spread 13 over the seven RRAs. They described the wife being "surprised" and the "gorilla" looking "happy" in RRAs 2, 4, 5, 6, and 7. The L2 words are highlighted in grey.

Book part	RRA 2	RRA 4	RRA 5	RRA 6	RRA 7
DS13	Parece um monstro surprised	Surprised Ficou surprised A mulher tá surprised e a gorilla está happy	A mulher tá surprised e a gorilla está happy	Surprised [pretending to be surprised] Tá happy A mulher tá surprised o macaco está happy	Surprised ... tá surprised e o gorilla tá happy

Figure II.3.6: School 02, use of intra-sentential code mixing during *Good Night, Gorilla!*

RRA 1 is not included in the figure as it was neither filmed nor audio recorded due to a technical problem. As can be seen, the utterances

constituted intra-sentential code-switching, with a focus on nouns and adjectives (see further discussion in this chapter, section 3). It was repeated almost word for word during the RRAs, and not always by the same child, which highlights the importance it held for the group. This particular description of action was cemented after a short discussion, which involved another child challenging the emotional state of the gorilla, seen in line 254 below:

249 Caro *O macaco está-se a rir*
250 EngT *Ha ha ha he's a happy monkey*
251 ? *Happy*
(...)
254 Fran *Tá sad*
(...)
256 JS *Não está nada sad*
257 Rui *// A mulher está surprised e o gorilla está happy*
258 Fran *// Tá sad*
259 JS *Não está nada sad*
260 EngT *Ok ouviram o que o Rui disse? o Rui diz a mulher está surprised*
e o gorila está happy . será que ele tem razão?
261 JS *Sim tá happy*

(Excerpt II.3.22: School 02, *Good Night, Gorilla!*, RRA 4, spread 13, Annex 5.4, p. 66.)

As can be seen, none of the other children agreed, and insisted that the gorilla was happy, and continued to describe him as such during the following RRAs.

1.1.2.4 Children talked about styles, techniques and misprints

Comments and discussions that included reference to the illustrative style, technique or possibly even misprints took place during *Good Night, Gorilla!* and *Rosie's Walk* only. This section begins with *Rosie's Walk*, as the responses in this category were greater.

Pat Hutchins' illustrations are very patterned. Though this in itself did not seem to interest the children, certain stylistic aspects did catch their attention. The children in School 01 were fascinated by the water drops in spread 05 (see Annex 6.3, p. 3) - they commented on the small drops and the big drops and because of the cream colouring assumed the water was dirty, and included this comment in RRAs 3, 5 and 6. (see Annex A8.7, p. 3) The children in School 02 also mentioned the size of the drops in RRA 7.

The illustrative technique of drawing lines to indicate movement was a discussion point for School 02 in RRAs 5 and 7. Excerpt II.3.23 shows an example of a child-initiated TU, which served to support another child's understanding of what speed lines were:

- 056 RR Puumba [gets up and follows the movement lines with his hand going from right to left and coming off the verso page]
 057 Mat Puum [touches nose again] *tá ali as linhas de rapidez*
 058 EngT That's right the speed lines
 059 Mat Aqui [getting up and pointing to movement lines and going from left to right quickly] buuuf
 060 EngT *Bufff*
 061 ? *Que é aquilo?*
 062 RR [Pointing to the top of the rake on the verso page] e aqui pára o risco
 063 EngT Ha ah são as *linhas que nós dissemos que ele . ptewww . andou depressa não é? (...)*

(Excerpt II.3.23: School 02, *Rosie's Walk*, RRA 7, spread 03, Annex A5.6, p. 44-45.)

These discussions seemed to take place while looking at spread 03 (see Annex 6.3, p. 3), despite speed lines appearing on several of the other spreads. It is possible that they were more evident on this particular spread. These lines were also queried in School 01, but not until RRA 7, when referring to spread 11 (see Annex 6.3, p. 5). This child was not confirming that the lines represented speed, but instead enquiring why they were there (see line 076, Annex A5.6, p. 23). He had listened to the story seven times before he asked his question: this might have been because he didn't notice them; it had taken him these seven RRAs to feel confident enough to ask, or that only now did he realize he didn't know what they were. For whatever reason, it was an important that he was exposed to the picturebook seven times, so he was able to ask.

Rosie's Walk was first published in the late 60s when printing techniques were still primitive in comparison to what can be done today. Pat Hutchins had to use a reduced colour pallet and created hues and tones by printing several colours over each other. It is possible that the paperback versions used in this project were not of particularly good quality for on several spreads a misprint was evident on the fox's legs, showing a red outline around a black paw. This attracted the children's attention. School 03 noticed the red marks in RRA 1 and two children graciously justified the misprint,

deciding that Pat Hutchins probably didn't know how to draw (see line 116, Annex A5.6, p.49).

School 01 also noticed the misprint but in RRA 2 and one child assumed the fox had burned himself. His mix-up led to a little confusion between the words "*queimado*" and "*picado*" (see lines 038 and 042 in Annex A5.6, p.5). School 02 also noticed the red legs, in RRAs 1 and 2, and decided in the latter RRA that the fox must be bleeding. Misprints like this were taken very seriously by School 02, for they also noticed a watermark in the illustration on the title page and insisted it could be a number of things: "*um nove*"; "*um four*"; "*uma flor*", "*Ou até fechar a chaves*" (see lines 028-038, Annex A5.6, p.39). The comments returned to this imperfection in RRA 6, and it was almost repeated word for word (see lines 031-034, Annex A5.6, p.42)

Finally, a child in School 01 also wondered out loud about the yellow splotches behind the bees in spread 13 (see Annex 6.3, p. 6). Jac thought maybe it was honey and a conversation with the English teacher ensued referencing a song the children knew about bees' bodies being yellow and black (lines 152 - 157, Annex A5.6, p.14), thus demonstrating how previous knowledge can be used to create significances out of the illustrations.

The discussions around the illustrative style in *Good Night, Gorilla!* were restricted to the way the wife was portrayed when she realized that the animals were in her bedroom. Children in School 01 questioned why her eyes were painted blue and consistently made reference to their shape and colour using voice and gesture.

These in depth examinations of the illustrations, in particular the focus on the misprints, shows that the children took everything they saw and noticed very seriously, and when possible used these observations to justify or create meaning.

1.1.2.5 A short summary of analysis of illustrations

Much of this sub-category was made up of labelling and identifying, the first strategy children engage in when beginning to use a language (Tomasello, 2003). Using a single content word was only used for labelling,

but also as a holophrase, an example being "ball", representing something like "I can see a ball".

The act of labelling and identifying afforded many opportunities for L2 use, as it permitted children to use content words they either knew or had begun to acquire over the RRAs. *Just like Jasper* afforded more opportunities for labelling, due to the fact that the visual and verbal texts overlapped and they showed and told fairly similar information. This was also the case with *Good Night, Gorilla!*, as the visual and verbal overlapped to a certain extent, enabling children to transfer what they heard and remembered from the repetitive verbal text into their labelling of the animals in particular in the visual. This picturebook also presented more opportunities for describing action, as did *Rosie's Walk*. This phenomenon is attributable to the visual text showing more than the verbal text, in so doing prompting more comments about the visual. Additionally, with *Rosie's Walk*, where the verbal and visual texts conveyed very different information, there was little in the verbal text to support the transfer of L2 words to describe the visual, which occurred during the RRAs of *Just like Jasper* and *Good Night, Gorilla!*.

From examples across all picturebooks, it is possible to conclude that if an illustration could be identified or labelled using a familiar L2 word, some children were more likely to use the L2, even if only after a prompt from their teacher or a peer. This familiarity could come from the verbal text when it matched the visual text, or from previous exposure to English.

This section also gave examples of how children fixated on certain visual aspects and repeatedly returned to them over the RRAs. This fixation appears to support a gradual move from the L1 to the L2, arising from the constant rephrasing of L1 utterances into the L2 by the teacher, combined with more and more children using the L2 equivalent to make the reference. This could be compared to a linear representation of the snowball effect or the virtuous circle - the teacher's L2 rephrasing collects more and more child utterances using the L2 label as it progresses through the RRAs. The result is that the group hears the label or formula in the L2 more often than they hear it in the L1, so much so that the L2 label becomes "the" label which everyone in the group uses to refer to a particular object or event in an illustration.

Further discussion around the insertion of the L2 into an L1 utterance can be found in section 3 of this chapter. Figure II.3.7, demonstrates how this occurred:

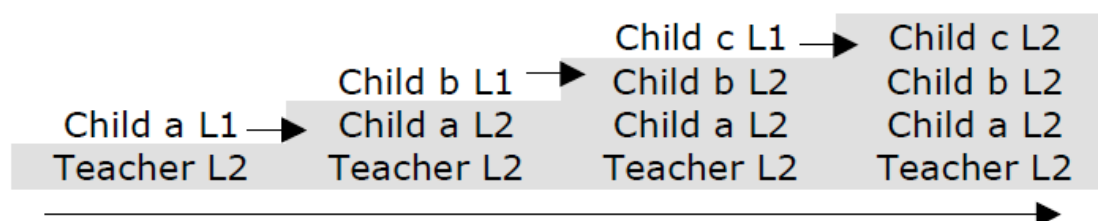


Figure II.3.7: The snowball effect, resulting in L1 labels being given in the L2

During description of action, children also used a number of utterances in the L1 with a battery of regularly used L2 content words inserted. However, the L1 was predominant as the matrix language. The two more complex picturebooks afforded more describing action, which as a result meant the children used more L1 during this response. During *Rosie's Walk*, following action involved describing the punch line page while looking at the set up page. This was unique to this particular picturebook, and involved children using sound and mime, holophrases and L1 utterances, in the future or past tenses, with an L2 word inserted, though compared to mere describing action involved a more varied set of communicative acts.

The analysis of illustration also included children's comments about illustrative techniques. In particular during *Rosie's Walk*, children referred to the speed lines which were used by the author illustrator Pat Hutchins on several spreads. Children took the visual so seriously that they even tried to bring significances to printing errors. Naturally on these occasions very little L2 emerged from the predominantly L1 discussions. But, it would seem that in comparison to analysis of narrative meaning, this response afforded more opportunities for L2 use, through the labelling and describing action.

The children's response in this category demonstrate that they are reaching certain specific aims in the "Metas" (Ministério da Educação, 2010), in particular, here they are actively taking information from both the picture and the word (albeit read out) within the picturebook (cf. *Meta final 16*,

Conhecimento das Convenções Gráficas). In the next sub-category it is possible to see that further specific aims have been reached.

1.1.3 Analysis of story language

A picturebook is created through the interanimation of pictures and words, which means that both modes will encourage response. Children's responses to the verbal texts in all three picturebooks were not ignored, despite being more interested in how the illustrations promoted language development. Analysis of story language includes children's responses to the verbal text in its oral form, as well as any responses that focussed on the graphic features of the verbal text. Responses that related to the use of an L1 or L2 word, or the relationship between these two codes is discussed with in Section 1.1.6 of this chapter.

Graph II.3.2 (p. 235) above shows that the percentage of responses calculated in this category was highest during the RRAs of *Just like Jasper* (25%, 25% and 23% respectively) and lowest during *Rosie's Walk* (5%, 12% and 11% respectively). Surprisingly, despite *Good Night, Gorilla!* containing a repetitive verbal text, the responses in this category were not higher than those during *Just like Jasper* (13%, 20% and 16% respectively).

1.1.3.1 Savouring the verbal text

Sipe and Bauer (2001) describe children "[savouring] the language of the story by repeating words and phrases after the teacher had read them aloud, or chanting during familiar and repetitive parts of the story" (p. 336). This savouring is the first response in this category that is discussed, for it varied considerably across the three picturebooks.

In Part II, Chapter 1 the verbal text of *Just like Jasper* was described as being pattern-driven but not repetitive in nature. The pattern was evident in the questioning intonation, naturally going up at the end of a question, but because there was no repetitive structure to hold onto the verbal text itself was difficult to memorize. However, there were aspects of the verbal text that the children did savour. Figure II.3.8 shows the chunks of verbal text children produced during the RRAs of *Just like Jasper*.

School 01	School 02	School 03
Jasper <i>Just like Jasper</i> √toy shop √birthday money a ball mouse a drum bubbles a car a doll a robot a jack-in-box little cat Little cat <i>Just like Jasper</i> Cat <i>Just like Jasper</i>	Jasper <i>Just like Jasper</i> √toy shop √money In a ball? a ball mouse a noisy drum bubbles a car a doll a robot a jack-in-box √Little cat √cat √ <i>Just like Jasper</i>	Jasper ike Jasper √Jasper is going to the toy shop √Money a ball √clockwork mouse a drum bubbles a car a doll a robot a jack-in-box √ Little cat <i>Just like</i> <i>Jasper</i>

Key: √[word] – from teacher prompt

Figure II.3.8: The verbal text of *Just like Jasper* reproduced during the RRAs

The title "*Just like Jasper*" became a firm favourite, and was picked up as a formula. Children began saying "Jasper" after just one read aloud and many were eagerly savouring the title over and over as the book was held up and the story began. The rhythmic sound of "*Just like Jasper*", seemed to both entertain and attract, and even when certain children mistakenly said, "Jasper like Jasper", nobody seemed to notice or self- or peer-correct.

Children enjoyed chorusing the ends of the questions, inserting the toy word in the L2. This was facilitated by the toy being visible on each page, thus supporting the children's memory of which toy word to use. Children also completed other parts of the verbal text like "... birthday money" (spread 01), and "... little cat" (spread 12). Spread 12 finishes with the words, "*Just like Jasper*", and this formulaic phrase was also frequently chorused by each group.

Good Night, Gorilla! contained a predictable verbal text, consisting of "Good night" plus a noun, and this meant that it was very quickly memorized and used by the children. Figure II.3.9 shows the entire chunks of verbal text which children produced during the RRAs of *Good Night, Gorilla!*:

School 01	School 02	School 03
Good night, Gorilla!	Good night, Gorilla!	Good night, Gorilla!
Good night, Elephant!	Good night, Elephant!	Good night, Elephant!
Good night, Lion!	Good night, Lion!	Good night, Lion!
Good night, Hyena!	Good night, Hyena!	Good night, Hyena!
Good night, Giraffe!	Good night, Giraffe!	Good night, Giraffe!
Good night, Armadillo!	Good night, Armadillo!	Good night, Armadillo!
Good night, dear!	Good night, dear!	Good night, dear!
Good night!	Good night!	Good night!
	Good night, zoo!	Good night, zoo!

Figure II.3.9: The verbal text of *Good Night, Gorilla!* reproduced during the RRAs

All the nouns were visible in the visual text to support the children's memory. Children chorused the title when seeing the cover and the title page and by RRA 7 were easily producing the correct verbal text for the pages with speech bubbles. They were a little less self-assured when it came to saying "Good night zoo" (spread 15) or "Good night dear!" (spreads 10 and 16), but some individuals successfully memorized this formula. Children in all groups certainly savoured the language and appeared to enjoy repeating and imitating.

There was some creative use of the verbal text, mainly due to the fact that it was so easy to pick up. Children began using "Good night" in the wordless spreads: in spread 07, School 02 used "Good night zoo!", a suggestion made by one of the children (RRA 4, line 196, Annex A5.4, p. 64), and another child also decided that the gorilla toy deserved a greeting in spread 02, and called out, "Good night *Tito!*" (RRA 7, Line 40, Annex A5.4, p. 83). A child in School 03 also inserted "Good night mouse" on spread 17 in the last RRA (RRA 7, line 232, Annex A5.4, p. 125). This is a clear demonstration of development in the L2, using formulas creatively (Vygotsky, 1997).

In *Rosie's Walk*, the verbal text uses the repetitive format of "participial constructions with changing place names" (Kummerling-Meibauer, 1999, p. 170). However, as the prepositions change and so do the place names, there is little for the children to memorize through repetition. For this reason very little of the verbal text was used by any of the children, who did not appear to savour the language of the story by repeating words and phrases, or chanting along during familiar repetitive parts of the story. Figure II.3.10

shows the chunks of verbal text children produced during the RRAs of *Rosie's Walk*.

School 01	School 02	School 03
Rosie's Walk Pond Around the pond	Rosie's Walk For Wendy and Stephen A walk Across the yard Pond Past the mill Under the beehive Dinner	Rosie's Walk For Wendy and Stephen Walk Across the yard A yard Pond For dinner

Figure II.3.10: The verbal text of *Rosie's Walk* reproduced during the RRAs

The one expression that was said several times during each RRA was the title *Rosie's Walk*, which was used when showing the front cover, the half title page and the title page. Children used this consistently from RRA 3 on most of these spreads in all schools.

The only picturebook that seemed to cause some confusion in relation to the verbal text was *Rosie's Walk*. In School 01, a child asked if fox was called "Walk". The visual evidence of hearing "Rosie the hen went for a walk" and seeing Rosie and a fox provides a possible assumption that the fox could be called "Walk". As can be seen from Excerpt II.3.24, Fran's question seemed to be understood by another child, who prompts with the L2 word, "fox". Ant (line 039) also knew exactly what Fran was referring to and rephrased his question for him. Could this have been a query voiced by Fran but felt by several others in the group?

037 Fran *Isto chama-se a walk?*
 038 ? *A fox*
 039 Ant *[Pointing towards book] como é que se chama-se o fox?*
 040 Ter *A fox parece esfomeada*

(Excerpt II.3.24: School 01, *Rosie's Walk*, RRA 5, spread 01 Annex A5.6, p.14.)

That aside, the fact that there was little repetition in the verbal text meant the children did not chant along with the telling of this picturebook, neither did they join in to complete parts of the verbal text as it was read out. School 02 managed slightly more actual use of the verbal text: in one diary entry there is a comment, "They helped me retell and used a fair bit of the story

language" (School 02 *Rosie's Walk*, RRA 7, 6th May 2009). Upon analysing the transcription, it turns out that one child said, "past the mill" and another completed the phrase, using "mill" (spread 08, Annex A5.6, lines 100-101, p. 45) and that same child said "under the beehive" (spread 12, Annex A5.6, line 141, p. 46). After sharing this picturebook for so many sessions, these three repetitions of parts of the verbal text appear enormously important, after no others having ever been made.

1.1.3.2 The graphic features of the verbal text

Children naturally noticed the graphic features in two of the picturebooks, *Just like Jasper* and *Good Night, Gorilla!*. The latter was considered a print-salient picturebook, with the verbal text in speech bubbles (Justice & Lankford, 2002).

During the RRAs of *Just like Jasper*, the title on the front cover caught the children's attention, as the brightly coloured font jiggled above the illustration of Jasper and the clockwork mice. However, School 02 was the only group to comment extensively on this aspect of the picturebook. They did so right from the first RRA. This group was particular in that one child was a precocious reader, and it is possible that his newly acquired skill, together with a preschool educator who encouraged children's proactive noticing and emergent reading, prompted such responses. Jor, a child who contributed considerably to the group responses noticed the colourful letters very quickly, "*Têm letras às cores* [pointing to the words of the title]" (RRA 1, line 017, Annex A5.2, p. 23). Several of the children followed this comment by identifying letters from their names. This occurred subsequently in RRAs 3, 4 and 5.

Fairly quickly, Rui and RR, two children who were becoming increasingly aware of the graphic features of the verbal text, typical of emergent readers, began to point to the letters as the title was chorused on the title page. School 02 was the only group to take any notice of the title page, which became part of their group narrative from RRA 3 onwards, see Figure II.3.11:

Book part	RRA 3	RRA 4	RRA 5	RRA 6	RRA 7
Title page	<i>Olha aí</i> <i>Just like</i> <i>Jasper</i> [pointing and saying]	[points at title] <i>Like</i> <i>Jasper</i>	Ali aqui [pointing to text] <i>Just like</i> <i>Jasper</i>	<i>Just like</i> <i>Jasper</i> [follows words with finger]	<i>Olha aqui . o título</i> <i>Just like</i> <i>Jasper</i> <i>Olha aqui dois números são meus</i>

Figure II.3.11: School 02 noticing the graphic features on the title page of *Just like Jasper*

In the figure above, in RRA 7, a child who had in several RRAs mentioned that the title contained letters from his name, the "J" and the "S", for some reason confused the labelling of letters and numbers (cf. *Meta final 22, Conhecimento das Convenções Gráficas*). However, it was a small slip of the tongue and his response to being corrected shows he was aware of upper and lower case letters, and goes on to refer to the capital "j" and the lower case "s", both from his initials.

- 032 JS [Getting up and pointing to the letters on the title page] *Olha aqui dois números são meus*
 033 EngT *Duas letras . duas letras não é?*
 034 JS *Pois . duas letras iguais* [sitting down again]
 035 Jor *Just like Jasper*
 036 JS *Uma pequenina outra grande*

(Excerpt II.3.25: School 02, *Just like Jasper*, RRA 7, p. 4, Annex A5.6, p.14.)

Good Night, Gorilla! engaged many children in interacting with the graphic features of the verbal text, mainly because they were so much more noticeable inside the speech bubbles. Children pointed at them as they chanted the greetings and one child in School 01, during the first RRA, asked what the two speech bubbles on spread 17 actually said (see line 327, Annex A5.4, p. 7). Children repeatedly insisted they knew how to read what was in the speech bubbles (cf. *Meta final 19, Conhecimento das Convenções Gráficas*), an example is given in Excerpt II.3.26:

- 137 EngT (...) can we read it? can we read it?
 138 JS *Eu sei* [nodding head] *eu sei ler* good night elephant
 139 EngT Well done JS Good night Elephant . Jac
 (...)
 142 EngT (...) [turn page to spread 04]
 143 Dan *Eu sei o que está ali escrito* good night lion

(Excerpt II.3.26: School 01, *Good Night, Gorilla!*, RRA 3, spreads 03 / 04, Annex A5.6, p.14.)

Very typical was the association between greeting and the speech bubbles on spread 11. Children would chant "Good night!" and point to the speech bubbles, often pointing with their finger in a left to right direction. Sometimes they complained, usually erroneously, that not all the speech bubbles had been read. A delightful excerpt from the first RRA in School 03 shows how a child is surprised that all the speech bubbles say "Good night", with responses from peers confirming that, indeed, they were all saying the same thing. Notice how Mir, in line 387, expands on the teacher's explanation in the L1:

382	Mar	[Points at all the words as EngT says them] goodnight goodnight
383	EdB	É todo good night?
384	EngT	É tudo good night
385	MA	São os bichos
386	EngT	São os bichos a dizer good night
387	Mir	Sandie . são porque estão a dizer boa noite a todos os animais

(Excerpt II.3.27: School 03, *Good Night, Gorilla!*, RRA 1, spread 11, Annex A5.6, p. 93.)

1.1.3.3 Asking for the words to be read

Asking for the words to be read by saying "Podes ler?", (RRA 3, line 125, Annex A5.2, p. 59), was a common request from Ri, which appeared through the RRAs of *Just like Jasper* and *Good Night, Gorilla!*. The insistence of Ri to request that the teacher read the words, not only showed that he was aware that the words needed to be read, but it also demonstrated that he wasn't actually able to distinguish when they had been read, for on several occasions the verbal text was re-read out loud only to have him ask, "Podes ler?" or "E as letras?". Ri made this request in RRAs 1, 3, 4, 5 and 7. It is significant that Ri did not repeat his request during *Rosie's Walk* - could this be a confirmation of the fact that the verbal text was of little interest to any of the children, due to the visual focus on the fox?

1.1.3.4 A short summary of analysis of the story language

Children quickly and easily pick up anything which is rhythmic or repetitive (Cameron, 2001; Ellis & Brewster, 2002; Linse, 2006; 2007, Gibbons, 2002), it is therefore of no surprise that the picturebook which enabled children to memorize its verbal text almost entirely was *Good Night, Gorilla!*, the

picturebook which contained a repetitive verbal text. We saw in this section that children reproduced the greeting and noun combination very successfully, and in fact went on to ingeniously create new combinations.

Just like Jasper and Rosie's Walk did not contain a repetitive verbal text and so children were only able to reproduce formulaic expressions, or complete the end of a sentence with noun they knew in the L2. Nevertheless, if children knew a formula from the verbal text, they very much enjoyed using it on the appropriate spread.

In relation to the graphic features of the story language, children noticed these when they were given some salience, either by appearing in speech bubbles, or when the letters were colourful and eye-catching. There was also evidence that the children were aware that the verbal text was read from left to right and from top to bottom (cf. *Meta final 18, Conhecimento das Convenções Gráficas*). However, it was very apparent that certain children were further along the path towards reading than others, and this individual difference meant that some children paid more attention to certain aspects of the verbal text than others.

The three sub-categories of the analytical response that have now been described and analysed so far; analysis of narrative meaning, analysis of illustration and analysis of story language, were the three sub-categories within which most of the children's responses fell. There are however, three more categories still to consider; analysis of book as object, analysis of relationship between fantasy and fiction, and analysis of (linguistic) codes.

1.1.4 Analysis of book as object

All picturebooks in this study were treated as objects in themselves, every single part of the picturebook was shown and each part was discussed as deemed appropriate. The specific aims of the "Metas" (Ministério da Educação, 2010) include the following aim: "*No final da educação pré-escolar, a criança identifica a capa, a contracapa, as guardas, as folhas de álbuns narrativos*" (*Meta Final 17, Conhecimento das Convenções Gráficas*). In the picturebooks in this study, the versions used did not contain endpapers, however the children were encouraged to think about the

different parts of the book and, when appropriate, the authors, illustrators and publishers, the dedication page, and other relevant peritextual features.

1.1.4.1 Authors, illustrators and publishers

Authors, illustrators and publishers did not seem to feature in the recorded discourse during *Just like Jasper* or *Good Night, Gorilla!*. For this reason, though possibly not exclusively, there was no response under this category to these picturebooks. Reflecting back on this there appears no firm reason why these aspects of the picturebook were not discussed.

The children in School 03 were the only ones to notice and ask about publisher logos and the people involved in creating the picturebook. All the schools had been alerted to authors and illustrators and logos whilst sharing *Meg's Eggs* (Nicoll & Pienkowski), however this particular school had gone on to look for publisher logos in all books in their own class library of L1 books.

During the RRAs of *Rosie's Walk* with School 03, the front cover prompted questions about the creator, "*Quem fez o livro e escreveu?*" (RRA 1, Line 24, Annex A5.6, p. 47). This question was answered, but in such a way that it focussed on Pat Hutchins as a writer. Excerpt II.3.28 shows the dialogue that ensued:

- 024 MA *Quem fez o livro e escreveu?*
030 EngT (...) . *mas quem escreveu MA? Boa pergunta* [pointing to the author's name] *uma senhora chamada Pat Hutchins*
031 MA *E quem desenhou?*
032 EngT *Olha só há aqui um nome . deve ser ela que escreveu e desenhou*
033 MA *E pintou?*
034 EngT *Sim ela fez tudo*

(Excerpt II.3.28: School 03, *Rosie's Walk* RRA 1, front cover, Annex A5.6, p. 47.)

It is clear that MA understands that writing and illustrating are two different things. In a previous title, *Meg's Eggs* (Nicoll & Pienkowski) there had been two creators and this had probably prompted his question. In the utterance immediately following MA's query, EdG questions the letters on the front cover with reference to the different logos used by publishers. Both these discussions were revisited in RRA 6, shown in Excerpt II.3.29:

- 005 Ri *Porque é que tá ali um pássaro ali?*
 006 Lar *É a marca*
 007 EngT *É a marca . lembram-se que havia um pássaro no outro livro
 lembram-se de Meg and Mog . é a mesma coisa . é a marca das
 pessoas que fazem o livros . os editores*
 008 RR *E as pessoas que fazem a escrita e desenham*
 009 Bea *Onde é que está a marca?*
 010 EngT *Não é a marca da senhora . é a marca dos senhores que fazem os
 livros . é o símbolo deles . e está aqui [pointing to Pat Hutchins name]
 é o nome da senhora que escreveu o livro .*
 011 Bea *Então diz*
 012 EngT *Pat Hutchins . Pat Hutchins*
 (...)
 016 Di *Ele também é inglês?*
 017 EngT *[Turns page to title page] Ela é inglesa sim . /é uma senhora*
 018 Lar */Rosie's Walk*
 019 EngT *Rosie's Walk. well done [Turns page to Ded]*
 020 EdB *Ela tem um nome em inglês?*
 021 EngT *Sim Pat Hutchins é um nome inglês*
 022 Ri *Então em português?*

(Excerpt II.3.29: School 03, *Rosie's Walk* RRA 6, front cover, Annex A5.6, p. 60.)

Notice how Lar, in line 006, was quick to remember the term "marca" in the L1 and that RR had recalled that a person, or sometimes two, was responsible for writing and illustrating a picturebook (line 008). This had all been discussed before with Meg's Eggs and Bea's logic that the author and illustrator should have a logo is a logical one (line 009). The author's name, "Pat Hutchins", had been read in every RRA, however it was only in RRA 6 that these children began to question it. They all knew that their teacher was English and their concept of nationality was still emerging, but Di was quick to compare Pat Hutchins with the teacher and ask if she was English too, which lead to the questions about names in different languages (line 020). It is Ri who wants to connect to Pat Hutchins and hear her name in his own language (line 022). This is a very rich excerpt and one that took place entirely in the children's L1, clearly demonstrating that children are developing an understanding of the book as object (cf. *Meta final 17, Conhecimento das Convenções Gráficas*), and beginning to understand that authors, illustrators and publishers are involved in its making. Anecdotal evidence from the preschool educator confirmed that these children went on

to discuss logos in the Portuguese books in their library, as well as look for dedications, in which they became particularly interested.

1.1.4.2 The dedication page

Just like Jasper does not contain a dedication, and the dedication page for *Good Night, Gorilla!* is at the back on the copyright page, camouflaged amongst the text. Children did not notice it; neither did the teacher bring it to their attention. The dedication page of *Rosie's Walk* was such a visually strong page that the children could not help noticing it, and as mediator the teacher referred to it always. The dedication page for *Meg's Eggs*, read before *Rosie's Walk*, was also a whole page dedication and had been part of the shared reading. The following excerpt is a typical description of the dedication page in the first RRA of *Rosie's Walk*:

048 EngT Flowers well done . *aqui diz que este livro foi escrito para uns amigos . os amigos têm nomes . For Wendy and Stephen . a senhora que escreveu este livro depois escreveu uma dedicação aqui para estes meninos para dizer que o livro é para eles . tá bem?* For Wendy and Stephen

(Excerpt II.3.30: School 01, *Rosie's Walk* RRA 1, dedication page, Annex A5.6, p. 2.)

In the following sessions the children in all groups were asked if they could remember what this page represented. The following excerpt is a typical response, showing these children had taken on the concept of a dedication:

028 MM *Era para mas era para uns meninos*
029 MF *Tá ali escrito para os meninos*
030 EngT That's right . it says For Wendy and Stephen *o livro é dedicado a dois meninos* Wendy and Stephen *não é?*

(Excerpt II.3.31: School 01, *Rosie's Walk*, RRA 2, dedication, Annex A5.6, p. 5.)

In School 02, children actually began to complete the dedication, joining in and repeating the whole sentence by RRA 7. Further reference to this dedication page will be made when discussing the retell sessions in Chapter 4, as it was also taken into the retells.

Response to the picturebook as object did not generate much L2, except when children began producing whole chunks of the dedication as a sentence

or when repeating the author / illustrator's name. However, by including reference to these aspects of the picturebook it provided affordances for children to learn the language of books in their L1, and to consider those that contribute to making them (cf. *Metas da Aprendizagem, Ministério da Educação, 2010*).

1.1.4.3 Summary of analysis of book as object

This sub-category saw children engaging in discussion around the picturebooks, mostly in the L1, developing an understanding and appreciation of the book as object, demonstrated mainly through the picturebook *Rosie's Walk*. There is evidence that these discussions were important in the development of the children's literary understanding as well as their communicative competence, the latter shown in the way they were able to bring referential and social meaning to their language use (Hymes, 1972). The more aware children are of the inner workings of an object and their comprehension of the realities held therein, the greater the affordances for language use and thus development.

1.1.5 Analysis of relationship between reality and fiction

Sipe & Bauer (2011), whose study also involved children in preschool, did not make reference to this response, though Sipe (2000) does include an indication, despite representing only 1% of his results, that children are "discovering both the differences and similarities between fact and fiction" (p. 265). Later, Sipe (2008a) states that kindergarteners accept storyworlds "without any question, despite fantastical elements" (p. 127). In this study, children were also very accepting of fantasy, but there were two occasions when children questioned reality. Once during *Just like Jasper* (a response of 0.2% from School 01) and once during *Good Night, Gorilla!* (a response of 0.4% from School 02).

Excerpt II.3.32 comes from *Just like Jasper*, where one of the children in School 01 queried an absent shop keeper in the illustrations. As can be seen, two children come up with real-life suggestions for why no one is there in the shop, considering that it may not be open yet, or that the shopkeeper was

somewhere else, both grounded in their understanding of what could have happened in the real world:

- 037 FranS *Porque é que não há nenhum senhor?*
 038 EngT *Não percebi FranS*
 039 FranS *Não há ninguém na loja dos brinquedos?*
 040 EngT *Tens razão, não há ninguém para vender . olha isto é estranho não é?*
 041 MF *Talvez a loja não abriu ainda*
 (...)
 045 Ped *Talvez não era ali que estava lá a senhora*

(Excerpt II.3.32: School 01, *Just like Jasper*, RRA 3, spread 01, Annex A5.2, p. 9.)

The other example came from a child in School 02, who often took a pragmatic approach to life: he stated quite openly that real life gorillas would never steal keys, see Excerpt II.3.33:

- 195 Jor *É assim os gorillas a sério não conseguem roubar as chaves*
 196 EngT *Não . tens razão*
 197 Jor *De verdade se eles estiveram na gaiola:*
 198 PreT *: Na jaula:*
 199 Jor *: Na jaula eles não conseguem sair*
 200 EngT *Tens razão mas isto é uma história divertida não é?*
 201 Fran */Mas conseguem.*

(Excerpt II.3.33: School 02, *Good Night, Gorilla!*, RRA 3, spread 04, Annex A5.4, p. 55.)

It is possible from this excerpt to see how another child, Fran (line 201), reacts to his statement. The two children are at opposite ends of the reality-fantasy dilemma, accepting and rejecting the fantasy depicted in this story. Sipe describes reality and story interacting in complex ways (2008a, p. 130), and its intricacies are evident in these two contrasting views: Fran is firmly in a fantasy world, Benton's (1979) secondary world, and Jor is rejecting its existence.

1.1.6 Analysis of (linguistic) codes

This final sub-category is not part of Sipe's original theory as he was working with L1 groups, although undoubtedly some of the children were L2 speakers, it was a different context and involved different studies. Analysis of codes is a response that sometimes went unheeded or possibly even unnoticed, during the actual RRAs, and only upon analysing the transcripts

did the response become more apparent. As a response, it is a thread which runs through all other responses, all those that come before and those which follow, for it involves a metalinguistic approach to the two languages present in the classrooms.

Analysis of (linguistic) codes constitutes any response that indicates children are actively considering one or other, or both of the codes, L1 and L2. Regarded as an example of this response was any evidence of children confirming they had understood an L2 word or phrase by immediately translating it into the L1, or vice versa, as well as querying certain L1 or L2 words. This response bears no relation to the analysis of language of the story, which focusses specifically on the verbal text of the picturebooks. In analysis of codes language use was prompted almost exclusively by the picturebook illustrations.

Another aspect worthy of note is that in several of the mini-categories teased out of this response, there was very little observed evidence. Nonetheless, it is felt that each example selected is relevant and shows the possibilities afforded by these picturebooks.

1.1.6.1 Confirming L1 understanding of an L2 word

Probably the most obvious of direct translations from L2 to L1, showing children were actively confirming they understood what was happening, came during *Just like Jasper*, on spread 01, when after hearing the verbal text, "Jasper is going to the toyshop..." children would say, "[Vai à] loja de brinquedos". Excerpt II.3.34 is an example of this occurrence, which happened nine times in the 21 sets of transcriptions:

033	EngT	Jasper is going to the toy shop.
034	?	Toy shop
035	?	Vai à loja de brinquedos

(Excerpt II.3.34: School 01, *Just like Jasper*, RRA 3, spread 01, Annex A5.2, p. 9.)

On one occasion in School 01, one child made an outright confirmation that she understood what a word in the L2 meant in the L1, "[Imitating EngT's actions] Under é debaixo" (line 162, Annex A5.6, p. 18). Jac made this

statement during RRA 5, and it is possible that she was only then making that connection through this verbalization. Another regularly repeated translation came on the final back verso page, of *Rosie's Walk* where the verbal text tells us, "... and got back in time for dinner." This was quite difficult for children to imitate, and so was referred to by them in the L1 during most RRAs, a translated version of the original verbal text. The following excerpt is actually an example of two strategies in place, a child, JS in line 145 and 148, using the L1 to confirm he has understood, and then RR in line 146 correcting him with the L2 word. RR was very quick to imitate L2 words and often rephrased for peers. Nevertheless, JS continued to use the L1 to confirm and then expand on his narrative:

- 144 EngT [Turns page to back verso] /and got back in time for []
145 JS /[Pointing towards book] *Ela tá na hora da*
jantar
146 RR Dinner
147 EngT For dinner . well done RR
148 JS *Tá na hora de jantar e depois vai dormir*

(Excerpt II.3.35 School 02, *Rosie's Walk* RRA 3, back verso, Annex A5.6, p. 42.)

There were many occasions where children would hear a word in the L2 and say it again in the L1, as though personally checking it meant the same. This happened repeatedly during the identifications during *Good Night, Gorilla!*. Certain children in particular appeared to comprehend the word in the L2, but only produce its L1 version, whereas other children quickly activated the L2 into their productive linguistic repertoire:

- 056 Bea *Um a macaco está a tirar a chave*
057 EngT Can you tell me in English? ahh the gorilla's going to steal
[miming a stealing action] the []
058 MN /Key
059 Ped /Key
060 MA *Chaves*

(Excerpt II.3.36: School 03, *Good Night, Gorilla!*, RRA 4, spread 01, Annex A5.4, p. 110.)

Excerpt II.3.36 is an example of children in School 03 using both the L2 and the L1 to label "key": Bea first refers to it as "chave" (line 056) then the English teacher rephrases, pausing for the children to complete her utterance

with "key" (line 057); some children do, but MA (line 060) continues to refer to "*chave*". MN and Ped were both very quick to memorize new words in English during activities and this is probably why they were able, and happy, to use the L2 here. MA recognizes that "key" is "*chave*" but seems reluctant to use, or imitate in the Vygotskian sense, the L2. In the context where L1 and L2 are both welcome he decides to remain in his comfort zone, remaining in "control" (Andrade, 1997, p. 370 ff.).

1.1.6.2 Requesting a translation of a Portuguese word

The children in this study knew that the teacher valued their use of the L2. Thus there were occasions when a child was aware of their inability to remember an L2 word, but still wanted to use it in an utterance. One of the very first exchanges in School 01 during *Rosie's Walk* represented this very dilemma. Joa wanted to label the image of Rosie with the L2 word, but she didn't know it, so very naturally another child offered to share his knowledge of the word in the L2. Excerpt II.3.37 shows the dialogue, and note that the other child uses "chicken" and not "hen":

002 Joa Como é que se diz galinha em inglês?
003 FranC Eu sei
(...)
007 FranC Chicken

(Excerpt II.3.37: School 01, *Rosie's Walk*, RRA 01, front cover, Annex A5.6, p. 1.)

This strategy didn't happen very often, and was only repeated once more with the label for nose, "*Como é que se diz nariz em inglês?*" (Annex A5.6, School 01, p.5 line 57). But it showed that in both cases children were conscious of the fact that there was a word in the L2 they could use in this context.

1.1.6.3 Requesting the translation of an English word

Requesting the translation of an L2 word didn't occur outright, however School 03 requested that the picturebook be read in Portuguese several times. This had been a regular request by individuals in this group with all the picturebooks in the study. In the following excerpt, Ri makes the request, and clearly differentiates between the two linguistic codes in line 245:

240	EdB	[Claps hands]
241	Ri	<i>Outra vez</i>
242	RR	<i>Sandie outra vez</i>
243	EdB	<i>Outra vez</i>
245	RM	<i>Inglês . agora em português</i>
246	EngT	<i>Não precisamos em português</i>
247	PreT	<i>A história é em inglês não é português</i>
248	EdG	<i>Outra vez outra vez outra vez outra vez outra vez</i>

(Excerpt II.3.38: School 03, *Rosie's Walk*, RRA 1, back verso, Annex A5.6, p. 52.)

Later, in repeated RRA 6, Ri once again requests a translation, this time of the author / illustrator's name, which was discussed earlier. It appears that Ri, in particular, wanted to understand everything - he was the only child to verbalize this necessity.

1.1.6.4 Automatically translating a message unit

Automatically translating from the L1 to the L2 occurred when children were confident about individual words in the L2 and peers were using the L1. In general it was related to labelling individual content words. Sometimes it appeared to be an unconscious act, and certain children did this consistently throughout the observed sessions. At other times, the translator inferred quite openly that the other child knew the L2 and should be using it:

064	Ri	<i>Olha ali um peluche</i>
065	Gui	<i>É a teddy</i> [Speaking to Ri]

(Excerpt II.3.39: School 03, *Good Night, Gorilla!*, RRA 3, spread 02, Annex A5.4, p. 104.)

1.1.6.5 Portuguese labels

There were several occasions when children queried an L1 word being used as a label for the illustrations, this was either in relation to a disagreement about what the illustration represented, or a genuine lacuna in the child or children's L1 lexis.

A repeated query occurred around the illustration of Rosie, for some children were not sure if she was a "*galo*" or "*galinha*", due to her large comb. This happened in School 01 and repeatedly in School 03, where one child in particular, EdG, referred persistently to Rosie being a "*galo*" in RRA 1. In RRA 2 there was a short discussion, where several children tried to

persuade EdG that Rosie was a "*galinha*". Notice that the discussion starts because EdB is describing the plot, even though they are all looking at the front cover of the picturebook:

025	EdB	(...) <i>as abelhas são amigas da galinha /e vão picar</i>
026	EdG	<i>/ Do galo</i>
027	EngT	<i>Ah é? OK</i>
028	Nil	<i>Da galinha</i>
029	MN	<i>Não é um galo</i>
030	EngT	No it's a chicken . it's a hen
031	EdG	<i>Galo</i>

(Excerpt II.3.40: School 03, *Rosie's Walk*, RRA 2, spread 01, Annex A5.6, p. 53.)

During *Good Night, Gorilla!*, children were unfamiliar with the name "armadillo" in the L1: in School 01 they referred to it as a "*casca dura*", based on a description the teacher made of the animal in RRA 1. Two children did go on to use the L1 label "*tatu*" in this school, in particular JS, who had gone home after RRA 1 and researched the animal on the internet (Lines 006 - 018, Annex A5.4, p. 15), but in School 02 and 03 it was labelled in the L1 very rarely. Thus it is possible to conclude that "*tatu*" remained outside most of the children's linguistic repertoire.

The label in Portuguese for rake, "*ancinho*", also provoked some discussion. Children thought it might be a "*pá*" (Annex A5.6, School 02, p.8, line 056) or a "*forquilha*" (Annex A5.6, School 03, p.49, line 103). This example shows that they were unsure in their L1 what a rake actually was, and possibly by seeing it in *Rosie's Walk* they have been able to expand their L1 lexis as well.

1.1.6.5 Metalinguistic comments about codes

Garton & Pratt (1989) define metalinguistic awareness as "an ability to focus attention on language and reflect upon its nature, structure and functions" (p.126). It has been argued that young children are not able to do this successfully (Tunmer & Cole, 1985), however Garton & Pratt believe that spontaneously triggered reflection on language is the precedent to higher levels of focussed attention. Thus, much of what the children have been described as doing in this sub-category can be considered the beginnings of metalinguistic awareness. Children demonstrated a natural, spontaneous

reflection towards the codes they heard and used, clearly en route to a more controlled reflection.

Examples of more focussed metalingusitic awareness included an awareness of sounds (phonological awareness). One child's inclination to compare sounds was particularly evident: EdB in School 03 enjoyed comparing the sounds of words: he heard "key" and retorted "Parece kiwi" (line 062, Annex A5.4, p. 110). He thought that "money" sounded like "Bugs Bunny", and compared the word "little" to "Chicken Little". The following extract shows how, through comparing words that sounded similar, he was able to reach other conclusions:

- 024 EngT Little cat *Just like Jasper*.
- 025 EdB Ó Sandie o little parece chicken little
- 026 EngT Chicken little tens razão chicken little é *galinha pequena* . little é *pequena*
- 027 EdB *Pintainhos* . eu tenho esse DVD

(Excerpt II.3.40: School 03, *Just like Jasper*, RRA 6, title page, Annex A5.2, p. 66.)

EdB demonstrated his thought process: if "little chicken" is "*galinhas pequenas*", then in correct Portuguese it is "*pintainhas*"; this is confirmed visually by the image of a chick on the cover of the DVD, which he admits to owning. There is no way of telling whether he had made these connections before, but they were visible here in this excerpt. This constant to- and fro-ing between finding similarities between things he knew helped EdB in his quest for learning new words. He was very quick at recognizing correspondences in sounds and applying newly acquired knowledge of words into new contexts. This is one of the traits of a good language learner (Rubin & Thompson, 1994), and sure enough EdB's termly reports show him as being one of the students who enjoyed using the L2, using it effortlessly and regularly during the English activities.

An example mentioned earlier of a child realizing "under" means "*debaixo*" also demonstrates another aspect of metalingusitic awareness, word awareness or understanding. This particular child could have reached her conclusion via several thought processes from the formulaic phrase, "under the beehives":

1. relate "beehives" to the objects toppling in the illustration - possibly also recognizing the linguistic unit "bee", which she already knew;
2. associate "under" as a linguistic unit with the gesture (teacher dipping hand as if going under something) made every time the word was said;
3. putting the formula "under the beehives" together and thus relating what each linguistic unit represented in the L1.

This particular child was one of the few whose parents spoke English and French at home as they had come from Canada. This may have played a part in her ability to think about words, their sounds and possible meanings (Bialystock, 2001b; Jessner 1999).

Owens (2008) states that children can comment explicitly on their own and others' L1 utterances as well as correct others from the age of 4 or 5 years old, showing a gradual mastery of controlled reflection (cf. Garton & Pratt 1989). There were some examples of children correcting each other in their L1 in this corpus, related to right or wrong word choice, as well as correcting pronunciations. The following is an example of a child mispronouncing "tigre" and a peer's reaction:

339 RR É um trigre é é . o pequenino é um trigre
(...)
341 EdB Não é trigre é tigre

(Excerpt II.3.41: School 03, *Good night, Gorilla!*, RRA 1, spread 08, Annex A5.4, p. 92.)

The children's ability to translate each other's utterances could also be considered a form of correcting, though only when the correcting child made a focussed effort to do so. It would seem that children were therefore able to correct across their linguistic repertoire in both the L1 and the L2.

1.1.6.7 Summary of analysis of (linguistic) codes

Response that fell under analysis of codes demonstrated that children were thinking about either or both codes, thus demonstrating metalinguistic awareness. Examples were provided which showed that children were translating from the L1 to the L2 or vice versa; that they knew when an L2

word should be used, either by asking peers to help them remember or by correcting peers and encouraging them to remember. Further examples showed children recognizing that words sounded like something else they already knew as well as reflecting on the way certain words were used and in what context. Finally, it was demonstrated that on occasions children extended and schematized their own active L1 vocabulary through discussions around illustrations.

In relation to the “Metas” (Ministério da Educação, 2010), the only domain which provides specific aims related to a metalingusitic competence in the L1 is that of “Consciência Fonológica”, and the results here have shown that children in this study were demonstrating their aptitude in this domain. However, it has also been shown that children demonstrated abilities related to other components of metalingusitic competence, namely word awareness as well as a pragmatic awareness (cf. Bialystok, 2001b; Garton & Pratt, 1989; Yopp, 1988).

1.1.6.8 A short summary of the analytical response

This concludes the first and biggest section of analysis of the corpus in relation to the RRAs. It represents the children's responses from “within the story” (Sipe, 2008a, p. 130). There is a clear tendency during sub-category 1B, analysis of illustrations, to use more of the L2 than during the other sub-categories. This is a result of children labelling and describing action during this response, two functions which afforded use of the L2, not necessarily immediate but evolving over the RRAs. *Good Night, Gorilla!* and *Rosie’s Walk* appear to afford more opportunities for L2 use through this response. We shall be looking more directly at this phenomenon in section 2.3, accumulated narratives.

During sub-category 1C, analysis of story language, children also used the L2 in the form of memorized chunks of the verbal text. However, this was least evident during *Rosie’s Walk* and relied upon the content words present in the verbal text during *Just like Jasper*. Both these picturebooks contained a non-repetitive verbal text, which made memorization more difficult. *Good Night, Gorilla!*, with its repetitive verbal text, enabled children to both memorize the short greetings and label the animals in the illustrations.

During the other sub-categories, 1A, analysis of narrative meaning, 1D analysis of book as object and 1E, analysis of relationship between fiction and reality, the children's use of the L2 was minimal, with occasional insertions of content words, if the response came during the latter RRAs. However, these responses were natural and spontaneous and supported the children's meaning making and developed their confidence during the RRAs.

Finally, sub-category 1F, analysis of (linguistic) codes, showed that children moved between the L1 and the L2 very naturally, displaying a metalinguistic awareness and an ability to reflect upon a personal and collective use of both codes. This particular response was visible throughout all the other sub-categories, and in those that are still to come, as it focussed on language "as an object in and of itself" (Thomas, 1988, p. 531).

Results from the analysis of the remaining responses follow. As was seen in Graph II.3.1 (p. 223), they were less apparent in the analysis of the corpus but contributed to understanding why the children responded the way they did during the RRAs.

1.2 The intertextual response

The intertextual response, together with the analytical response, constitutes the hermeneutic impulse. This response is concerned with connections between the picturebook and another text, such as another picturebook, a film on TV, or a DVD, a television programme, or another culturally recognized product like a rhyme, or a chant. Sipe (2000) describes children using an intertextual response to predict, compare and interpret a story, "the text is understood in the context of other texts, functioning as an element in a matrix of unrelated texts" (p. 268).

In other research (Sipe, 2000; 2008a; Sipe & Bauer, 2001), the intertextual response was as much as 11% of children's conversational turns. In this study the intertextual response was far smaller, from 0.2% to 3.2 % during *Just like Jasper*, 0.3% - 2.5% during *Good Night, Gorilla!*, and 0.4% to 3.1% during *Rosie's Walk*. School 03 consistently scored the highest number of responses in this sub-category. The difference is probably due to the reduced number of picturebooks used: in Sipe & Bauer's study 13

different titles were shared with the children, several of which were selected for the large amounts of intertextual references in the illustrations. Nevertheless, despite the small number in this study, it is considered a legitimate response and one that deserves mention.

The intertextual response has been divided into two sub-categories: the first is related to the children's L1 world, and includes references to other texts they have experienced in their L1; the second refers to how the children bring texts they have experienced in their English activities to help them interpret the picturebook.

1.2.1 Other texts in the L1 world

One of the responses that occurred in this category relates aspects of the picturebook to other texts found in stories, films or TV programmes. This comparison was made either because hearing the L2 word triggered a comparison or because the visual reminded the children of something.

This section looks first at how hearing L2 words within the picturebook prompted comparisons. In all three picturebooks there is a mouse in the illustrations, only referred to in the verbal text of *Just like Jasper*. Children recognized the word once it had been said and compared it to "Mickey Mouse", a character all children are familiar with. This also occurred with the word "chicken", used regularly to label Rosie the hen, comparing it to "Chicken Little", a film about a chick, called *A Galinha Chicken Little* in Portuguese, which most children have seen. This was referenced in both Schools 01 (line 10, Annex A5.6, p.7) and 03 (line 18, Annex A5.6, p.53). Additionally "little cat" from *Just like Jasper*, on spread 12 also prompted a child to remember *Chicken Little* (line 025, Annex A5.2, p. 66). In School 02, "fox" prompted a long discussion related to the cable television channel Fox and *Fox Crime* (lines 030 - 038, Annex A5.6, p. 25). Finally, during *Just like Jasper*, School 01 made the connection between the noun "Jack-in-the-box" and the sport, "box" or boxing in English. These children enjoyed making references to this and pretended to punch each other during RRAs 2 and 3, and though this got a little out of hand it meant that some of the children

were able to successfully memorize the word "Jack-in-a-box" and use it to refer to this difficult lexical item.

It is quite possible that these children had not realized that those English names and words they referred to were actually in the L2, but hearing them in this context may have reinforced this. Anecdotal evidence shows that the names of cult figures are assimilated into a child's linguistic repertoire, and questions similar to "*Como é que se diz Power Rangers em inglês?*" are a common occurrence.

The second type of comparison came directly from the visual, so it was not prompted by hearing words that sounded like something, but by the illustration itself. During *Just like Jasper*, one child in both Schools 02 and 03, compared the doll dancing and losing her shoe to *Cinderella*. In Excerpt II.3.42 Mir, in School 03, is shown justifying her comparison:

- | | | |
|-----|------|---|
| 101 | Mir | <i>Parece a Cinderela</i> |
| 102 | EngT | <i>Like Cinderella? porque é que parece a Cinderela?</i> |
| 103 | Mir | <i>Porque a Cinderela está a dançar com o príncipe e vai deixar cair o o sapato</i> |

(Excerpt II.3.42: School 03, *Just like Jasper*, RRA 2, spread 08, Annex A5.2, p. 55.)

In School 03 this led to a second child making a further intertextual reference to the shoe, calling it a "*sapatinho do crystal*", after *Cinderella's* glass slipper. You can see how this intertextual reference appeared repeatedly in RRAs 3, 4, 5, and 6 in Figure II.3.1 on page 247. Additionally, one child also compared Jasper to "*O gato das botas*", or Puss in Boots (line 118, Annex A5.2, p. 50), presumably because he was the "hero" of the story, or maybe because in the version of the story he knows the cat is black and white.

During *Good Night, Gorilla!*, children in School 02 compared the moon to a "*lua feliz*" they had read about in a story they had shared with Brenda, their preschool educator. Additionally, children in Schools 02 and 03, recognized the toy elephant in spread 03 and made the intertextual connection to *Babar*, who they were familiar with from the TV programme they all watch. This particular connection was a deliberate inclusion by Peggy Rathmann, so the

children acted as implied readers (Iser, 1978), following the clues left them by the picturebook creator.

Standard stock phrases associated with storytelling were also used during the RRAs: a child in School 03 used the fairy tale phrase "*E ficaram felizes para sempre*" (School 03, RRA 6, line 082, Annex A5.2, p. 68). School 02 regularly referred to a Portuguese expression for the ending of a story, "*Vitória . vitória acabou a história*" (School 02, RRA 2, line 243, Annex A5.2, p. 27). These intertextual references are associated more with the act of storytelling as opposed to the picturebook itself, but they remain intertextual.

Finally, one of the most surprising but pleasing responses came in RRA 1 of *Rosie's Walk* in School 01. On spread 03, FranC suddenly called out "*Como o Tom and Jerry*" (line 063, Annex A5.6, p. 2). The slapstick humour depicted in the famous American cartoon *Tom and Jerry* is comparable to that of the fox chasing Rosie, as is the irony in many of Tom's failed plots to catch Jerry. FranC recognized that irony and showed his awareness of the genre. That he had picked this up from the first of the paired spreads mentioned in Chapter 1 is indeed astute.

1.2.1 Other texts in the L2 world

This response is related to the way children linked previous learning from other texts shared during the English activities to the RRAs. Children very successfully incorporated words and formulaic phrases they had been exposed to through other stories, picturebooks, games and songs and chants, to describe illustrations and create significances. Any use of a word or phrase from another context of English is thus considered an intertextual reference.

School 3 occasionally referred to the sun in *Rosie's Walk* due to one of the chants they had been singing, which included reference to the sun, "number one, point to the sun!" (see Annex 7.6). The first mention was made in the L1 (see Annex A5.6 p. 48, line 046); the second mention came in the L2, where EdB says: "*Sandie estou a ver o sun a desaparecer*" (see Annex A5.6 p. 50 line 166).

Just like Jasper provided affordances for children to use toy words they already knew. One child incorporated an expression shared during a favourite game, "The pair game". During this game the children often hear the expression, "It's not the same". Mir used this formula, on spread 10 when she wished to emphasize that as the Jack-in-a-box did not look like Jasper it was not the right toy, she spontaneously said, "Dot (sic) the same" (line 133, Annex A5.2, p. 56). It's an excellent example of a chunk of unanalysed language being used to convey shared meaning, what Tomasello (2003) would consider an unparsed "frozen phrase" (p. 38). The teacher picked up on it immediately and recast her utterance for all to hear, "It's not the same", though it was not repeated again during any of the RRAs.

What became apparent was the accumulation of knowledge that passed between picturebooks. For example, during *Good Night, Gorilla!*, School 01 referred to the toys in the cages as little, "little gorilla", "little hyena", "little giraffe", which is a direct transposition from "... a little cat, *Just like Jasper*", which they had just finished sharing together. School 01 had been shown *Brown Bear Brown Bear what do you see?* (Martin Jr. & Carle) in November 2008 (see Annex A7.1), and from there MF took the formulaic or frozen phrase "green frog", and used it in spread 04 during RRA 2 (line 062, Annex A5.6, p.6). This particular formula caught on, and was used a total of five more times in following sessions, as well as being referred to by some retell groups in this school. Discussion about this repetition of a particular word or phrase will be dealt with in the section on accumulated narratives (see section 2 of this chapter).

The formula "green frogs" also came in useful for Ter, one of the children who used a lot of the L2 during the RRAs and who was particularly interested in English and keen and motivated to use it during activities. In January 2009 (see Annex A7.1) this group had played with action words in relation to what they did at school. "Jump" was one of the words they had wanted to learn and use, and it was a verb that had been used to describe the frogs in spread 05. During RRA 4 Ter decided to add this to her already frequently used formula, and the following occurred:

- 051 Ter E os green frogs jump [gesticulating upwards with her hands]
 052 EngT Well done the /green frogs are going to jump ...

(Excerpt II.3.43: School 01, *Rosie's Walk*, RRA 4, spread 04, Annex A5.6, p.12.)

This particular creation was not repeated during further RRAs, though several children went on to use the verb "jump" in isolation, and once again there was repetition of the formula in the retells.

Ter's use of a noun phrase, "green frogs", plus verb, "jump", is typical of early "word combinations" (Saxton, 2010, p. 218). Tomasello (2009) states that to do this, children must master the two separate words (in Ter's case a chunk), in their word capacity, before being able to bring them together. It is one of the first steps in the usage-based theory of moving from single-unit to multi-unit speech in the L1 and Ter is showing us that she is taking this route in the L2 (cf. Fleta, 2011).

In addition, it is also possible to compare the act of transferring formulas from one text to another to early L1 development theories. Tomasello (2003) states that children use conventional linguistic expressions to communicate symbolically by extracting elements to be used in utterances pertaining to other linguistic contexts. This involves the sophisticated act of "segmentation" (Tomasello, 2003, p. 38), that is, extracting from a speech stream the exact bits which fit the new context and its communicative intention. During *Good Night, Gorilla!*, a child in School 03, EdB, did just this when he heard the teacher say "He's going to open the cage" in RRA 3. The gorilla had been described opening the cage in RRA 1 and 2, but upon hearing it in RRA 3, EdB recognized the word "open" and exclaimed, "*Já sabia que era open*" (line 052, A5.4, p. 104). From this moment on he used "open" in all the RRAs. Whether he had heard it elsewhere or just during this picturebook is not known, but he was able to extract the word he knew from the teacher's speech stream and use it in the context of the gorilla opening cages. In the L1, children are said to start doing this around their first birthday (Saxton, 2010; Tomasello, 2003), so once again this is an example of the early steps of L1 development being replicated in these first steps of L2 development.

The fact that children recognize words and images and associate them with other texts, as well as bring words and expressions from other texts to their responses, is an indication that they are transferring knowledge from one context to another and creating a web of understanding, which contributes to their L2 development. These intertextual responses are not as elaborate as those defined by Sipe (2000; 2008a), mainly because they occurred in an L2 environment, but also because the number of picturebooks was fewer in comparison to the rich array used in Sipe's studies, in many instances constituting text sets (like *Little Red Riding Hood*, *The Three Little Pigs* etc). Nevertheless, the ability to make connections between personal worlds and the shared experience in the classroom is at the heart of education (Phelan, 1990) and needs to be included and accepted in ELT classrooms too.

1.2.1 A short summary of the intertextual response

The intertextual response is the second response in the hermeneutic impulse, and is also considered an interpretative response. Children were described using other texts from their L1 world and other texts from their L2 world, as they interpreted the three picturebooks in this study.

Concerning other texts in their L1 world, children made three types of connections. The first was an association between something they saw in the visual and a text they were already familiar with, e.g. the doll losing her shoe and an association with *Cinderella*. Some of these visual prompts were deliberately placed there by the illustrator, like *Babar* in *Good Night, Gorilla!*. Others were personal interpretations made by individual children. The second is a correlation between the sound of words, which existed in their L1 worlds, words that were often in the L2 but had been assimilated into their linguistic repertoire. The final type of response included the way children connected the other texts in their L2 world to the picturebooks. This intertextual response meant children brought the L2 words and formulaic phrases from other texts into the picturebook in order to help them create personal significances.

In relation to the "Metas" (Ministério da Educação, 2010), it is possible to highlight that these children are developing competencies within the

dominion of “*Compreensão de Discursos Orais e Interação Verbal*”, in that they are relating personal experiences (*Meta Final* 28), describing events, people, objects and actions (*Meta Final* 29 and 31) and sharing information in a coherent manner (*Meta Final* 32).

Finally, to conclude this analysis of the hermeneutic impulse, despite the “*Metas*” being written for development of the L1, it makes sense to propose that it is the children’s linguistic repertoire that is being extended through the discovery of sounds and the implication of using newly learned words in dialogues to create significance within the specific sociocultural context of the RRA (*Meta Final* 34 and 35).

1.3 The personal response

The personal response constituted a small number of responses, between 1% and 3% during *Just like Jasper* and *Good Night, Gorilla!*, and between 4% and 7% during *Rosie’s Walk*. The responses in this category demonstrated a direct connection to the children’s own lives and was shown in a number of different ways. Children provided unelaborated comparisons to personal experiences, gave opinions based on personal preferences, brought their understanding of the world at that moment into discussions and allied with the picturebook characters. It will become evident that the majority of these responses were made in the L1.

1.3.1 Comparisons to personal experiences

The contributions in this sub-category included a reference to something similar at home or at school. Children described toys they owned, the gorillas they knew, going to the Lisbon Zoo, swinging on tyre swings, watching films with gorillas in them, grandma’s egg-laying chickens, rakes in the playground and fathers slipping and passing out in family farmyards.

An example of personal connecting worthy of sharing came during *Good Night, Gorilla!*. It occurred while the children were describing the animals in the zookeeper’s bedroom on spread 10:

160 FranC O mouse está a dormir na gaveta

161 Rod É a gaveta das cuecas

(Excerpt II.3.44: School 01, *Good Night, Gorilla!*, RRA 1, spread 10, Annex A5.4, p. 37.)

The comment from Rod in line 161 was not really meant for any one, he was talking to himself, confirming that in his life that drawer held his underwear. He was connecting with the illustration in his own personal way.

1.3.1.1 Opinions based on personal preferences

Children enjoyed saying what they liked about the picturebooks they shared and this occurred in particular during *Rosie's Walk*, where they spontaneously called out things like "*A minha parte preferida é a das abelhas*" (School 03, line 034, A5.6, p. 59), or "*Bué de fixe*", an expression used a lot by School 02 during RRAs 3 and 4. This response also included the children's opinions about certain events. Here is an example of two children disagreeing about their feelings for the fox once he'd fallen in the pond:

060 RR /Vai cair no lago buum

061 EngT Booom and he fell in the pond . oh dear

062 Jor Nahh

063 Ti Triste

064 EngT Poor fox

065 GonS Não é nada

(Excerpt II.3.45: School 02, *Rosie's Walk*, RRA 2, spread 05, Annex A5.6, p. 31.)

Additionally, it was typical of children to make alliances with different characters in the narratives. Some children called out excitedly during the RRAs, visibly taking great pleasure from thinking of themselves as a character in the picturebook:

188 GonP [Talking to Sal] Eu sou a galinha sou sou

189 Sal Eu sou os sapos

190 RC Eu sou a raposa é

(Excerpt II.3.46: School 02, *Rosie's Walk*, RRA 1, spread 09, Annex A5.6, p. 23.)

These personal verbal reactions contributed to turning response into an event through the process of engagement (Rosenblatt, 1995), where "the

[beholder] brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and a particular physical condition" (p. 30).

1.3.1.2 Children used their understanding of the world

During *Just like Jasper*, questioning the children about what they thought was in the envelope brought personal responses to the fore. Here children predicted based on what they had experienced with envelopes. Children in School 01 came up with a number of possibilities for what could be inside the envelope, all from the children's personal experience of interacting with envelopes, including receiving fines:

- 040 In *É uma carta*
 041 Fan *É uma carta e vai ter muitos animais*
 (...) *(...)*
 045 JF *Postais*
 046 Ped *Coisas escrito* [running his hand in horizontal lines imitating lines of writing]
 (...) *(...)*
 048 MF *Se calhar há um bombom.*
 (...) *(...)*
 050 MF *Talvez é uma multa*
 051 EngT *Ou uma multa . tens razão eu também já recebi multas ha ha ha*
 (...) *(...)*
 053 MF *Os meus pais já receberam duas multas* [holding up two fingers]
 (...) *(...)*
 058 JS *Um convite*

(Excerpt II.3.47: School 01, *Just like Jasper*, RRA 1, page 3, Annex A5.2, p. 2.)

There were other discussions that were more spontaneous, describing what a jack-in-a-box was and how it popped out; where gorillas come from; how important signs were to direct people in the zoo, and how beehives are made. These shared experiences expanded on the group's understanding of lesser-known concepts through discussion.

When children commented on a situation or visual detail and brought to it their understanding of the world at that moment, it was in a way connected to cause and effect, for it was often through a personal understanding that children were able to make sense of why something happened. In School 01, children came up with several reasons for why the fox fell through the hay,

all reasons that have been learned from interacting with the world around them, "*É muito pesado*" and "*Ele não foi com cuidado*" (lines 077-079, Annex A5.6, p.6). Another example from School 01 involved a child who stated quite clearly for all to hear, "*As raposas gostam de comer galinhas*" (Annex A5.6, p. 8, line 035): her worldly knowledge justifying the fox's need to eat Rosie. This school also shared information about lions during *Good Night, Gorilla!*: when they discussed the bones in his cage, individuals mentioned they liked meat too and that "*o leão é fera*" (line 174, A5.4, p. 4). This information may appear superfluous, but for the child making the statement it is an important piece of information, one they have thought about and understood in relation to what they are seeing.

1.3.1.3 Short summary of the personal response

The personal response was an altogether L1 experience, with hardly any use of the L2. But as with all responses it was an important one, contributing to bringing the children's lives into the story. It was a response that recognized how the children used their own experiences, prior knowledge and perceptions, as well as "their physical and interpersonal environments to construct knowledge and meaning" (Gray, 1997). These cameos of shared experience or pronunciations of personal opinions created personal, sometimes emotional, links between individuals and the picturebook.

The final impulse, the aesthetic impulse, follows. It is divided into a transparent response and a performative response.

1.4 A transparent response

Falling into the aesthetic impulse, the transparent response is a receptive one, representing a "lived-through experience" of the book, where children "surrender to the power of the text" (Sipe, 2000, p.270). The story world and the children's world merge to become one, resulting in unconstrained responses.

The transparent response was calculated between 3% and 16% during *Just like Jasper*, between 3% and 9% during *Good Night, Gorilla!* and between 6% and 9% during *Rosie's Walk*. The highest number of responses came from School 03, a very boisterous group, who were uninhibited and

impulsive. The response was on average greater during *Rosie's Walk* probably because the children were obsessed with the fox and responded very spontaneously to his repeated plight. However, School 03 was particularly responsive during *Just like Jasper*.

The transparent responses included genuine emotional responses, the addition of sound effects to dramatize actions of the story, with or without accompanying actions, interaction with the story characters and spontaneous requests to relive the story.

1.4.1 A genuine emotional response.

A genuine emotional response included the children's demonstration of surprise, delight, disgust or empathy. At spread 02 in *Just like Jasper* all groups gasped in delight at seeing the different toys. On spreads 11 and 12 of *Good Night, Gorilla!* all groups responded by laughing in surprise. These transparent responses also contributed to the narratives: during *Rosie's Walk*, on spread 02, Mat made the sound "Ai eeee" and physically recoiled, making a funny face (line 047, A5.6, p. 40). He was showing empathy for the fox, who he knew would be banging his nose on the next spread, thus inwardly giving away the punch line.

1.4.1.1 Adding sound effects and dramatizations

Children added sound effects to dramatize actions during all of the picturebooks, however there were more opportunities for this during *Rosie's Walk*. These sound effects came both with and without actions.

On spread 07 of *Just like Jasper* children imitated the car, "Rurm RURRRRMMMMM". On spread 17 of *Good Night, Gorilla!* children made snoring sounds. There were all sorts of sounds produced during *Rosie's Walk*: "Boom", "Splash" or "Auuuu". Here, many children clasped their hands over their mouths, slapped themselves, or involuntarily touched their noses.

In all picturebooks, children physically dramatized certain events as they saw them in the illustrations. Girls danced when they referred to the doll on spread 08 in *Just like Jasper*, children bent their heads down imitating the giraffe entering the house, or pretended to drag something heavy, imitating

the mouse carrying the banana. During *Rosie's Walk* children pretended to be the frogs, birds or bees and either jumped or flew as they described the actions on the spreads in which they appeared.

A particular circumstance, which occurred during *Just like Jasper* related to the questioning pattern of the illustrations described in Chapter 1, also prompted a transparent response. It has already been described how the children automatically inserted the answer to the question, calling out "Não" or "No" (see section 1.1.1.2). When this response became animated, it was categorized as a transparent response. Children often shook their heads dramatically and upon reaching spreads 11 and 12, where they knew Jasper would find the toy cat, they pointed enthusiastically and called out "Yes". This too has been discussed in section 1.1.1.2, under the category of anticipating the page turn, but it is often enacted in such a way that it is also an example of a transparent response, see Excerpt II.3.48 below:

136 ?? Não [shaking heads]
137 ?? Simmmmmm
138 EngT [turn page to spread 12] ahhh
139 ?? Simmmmmmm

(Excerpt II.3.48: School 03, *Just like Jasper* RRA 3, spreads 11/12, Annex A5.2, p. 59.)

One child in School 03 even began shaking his head and clapping his hands in rhythm to the question answer routine in RRA 5, beginning on spread 5 and continuing for several page turns.

1.4.1.2 Interacting with the story characters

This response was entertaining in every aspect. Children cheered, warned or chided the picturebook characters. This specific category did not appear during *Just like Jasper*, but it did happen during *Good Night, Gorilla!* and *Rosie's Walk*. School 03 in particular enjoyed warning the gorilla on spread 13, when the wife discovered the animals in the bedroom. Figure II.3.12 shows how this warning progressed through all the RRAs (RRA 6 was not recorded for technical reasons). Notice how one child actually used the L2 "Run run", in RRA 7.

Book part	RRA 1	RRA 2	RRA 3	RRA 4	RRA 5	RRA 7
Spread 13	Foge gorila Foge se não a mulher apanha Porque se não ela te bate	Foge macaco	Foge gorilla	Foge Ela vai ## da vassoura	É foge Sai daí gorila sai	Run run Foge

Figure II.3.12: School 03 warning the gorilla during *Good Night, Gorilla!* (spread 13)

There were similar examples of the children warning Rosie, "*Cuidado da raposa*" (line 025, Annex A5.6, p. 55), and the fox, "*Tem ali picos cuidado*" (line 055, Annex A5.6, p. 2), during *Rosie's Walk*.

1.4.1.3 Reliving the experience

Children regularly requested that either parts of the story or the whole picturebook be re-read. This occurred in particular on spread 11 of *Good Night, Gorilla!*, where all groups enjoyed hearing and imitating the different voices of the animals as they chorused "Good night", and School 02 requested that it be repeated on three occasions. School 03 also requested that *Rosie's Walk* be read again on four of the seven RRAs.

1.4.1.4 Summary of the transparent response

In all, the transparent response was a mixture of unconstrained, emotional and physical responses, which often accounted for more dramatic, sometimes uncontrollable behaviour. If considered a legitimate response, and one that demonstrates involvement (Portugal & Laevers, 2010), it becomes constructive as opposed to destructive in its contribution to the read aloud experience.

This response contributes to understanding why children respond the way they do to certain parts of the picturebook and to making it legitimate, as teachers often want children to sit quietly and listen carefully during a shared picturebook experience. Yet this response is instrumental to the children's own understanding of the picturebook, in particular in relation to the other responses. Sipe (2008a) described his wonder at children's ability to immerse themselves in a picturebook, to be "in-the-storyworld" (after Ballenger,

1998, p. 63) and yet just as quickly step out, into the real world, and "critique, analyze and evaluate the text" (Sipe, 2008a, p. 173). School 03 did just this during *Good Night, Gorilla!*, Excerpt II.3.49 shows one such example. EdB and Bea (lines 267 and 269) are "in-the-storyworld" responding spontaneously, engaged and involved, and yet Di has stepped out and is trying to bring them back to reality, he knows that the gorilla doesn't have to run, for the woman is not going to chase him with a broom - his line 271 utterance is sarcastic, which was typical of Di in interactions with peers (and adults for that matter). This is his critique of the text in the knowledge that the gorilla will return with the wife, from the zoo:

267	EdB	Foge
268	Di	Não /foge nada
269	Bea	/Foge /foge [jumping up and down]
270	EngT	/Run run gorilla . run /[turn page to spread 14]
271	Di	/Ela vai ## da vassoura

(Excerpt II.3.49: School 03, *Good Night, Gorilla!*, RRA 4, spreads 13/14, Annex A5.4, 114.)

1.5 A performative response

The difference between the performative and the transparent response is that the performative response involves some form of pre-meditation, using the picturebook as a platform for a personal creative purpose. Sipe (2000) considers the performative response to be almost "subversive" (p. 267) and invariably diverging from the storyline.

Once again the performative response represented a small percentage of responses, but was most evident during *Rosie's Walk*, between 2.5% and 9%, during *Just like Jasper* it was calculated between 0.2% and 3% and during *Good Night, Gorilla!*, between 0.1% and 2%

Performative responses were usually associated with individuals who naturally enjoyed the limelight or who were the class clowns. Fran, in School 02, was such a child, who enjoyed being the centre of attention immensely. During *Just like Jasper* in RRA 5, he began deliberately calling out "Sim" or "Yes" instead of "No" in response to the questioning pattern of the illustrations. He was deliberately going against the flow and a broad grin

accompanied his regular call outs. During *Good Night, Gorilla!*, the teacher was encouraging the children to remember the word "wife" and Tom, a child who liked to make jokes, called out "Maria", a common Portuguese name often associated with sweethearts or wives or women in general (line 164, Annex A5.4, p. 23).

During *Rosie's Walk* this response was noted on more occasions. In the course of the later RRAs, a child in School 02 ironically begins to say "Bye bye" to the fox (also discussed in section 2.3 of this chapter). Another example is in RRA 1 where Sal decides he's a hen when the teacher is explaining that it is possible to say "hen" or "chicken" for "*galinha*".

043	EngT	Hen
044	Sal	Hen [wagging hand in the air] I'm a hen/ I'm a hen
(...)		
048	EngT	You're a hen ok
049	Sal	Cla cla cla I'm a hen

Excerpt II.3.50: School 02, *Rosie's Wal*, RRA 1, front cover, A5.6, p. 25

This is quite an outburst and wasn't repeated again, but it was a good example of Sal's performative response, and it was in the L2, which was a rare occurrence in this type of response.

School 03 responded the most in this category. In the example that follows, it was one child who enjoyed the limelight who initiated this response and eventually, over the RRAs, two other boys joined in. The example is also representative of an accumulated narrative, discussed in the next section, but it provides us with a perfect exemplification of a performative response. This notable performative response, made up of the two boys delighting in retorting "Toma!" began on spread 05, during RRA 1, when EdB decided that it served the fox right that he never caught the hen and was always hurting himself. He called out "*Bem feita*" (Annex A5.6, page 50, line 139), Ri retorted with, "*Aprenderes uma lição*" (Annex A5.6, page 50, line 141). This began a consistent chiding of the fox by EdB and Ri for the rest of the session. This chiding reappeared from RRA 4 onwards, always on a punch line spread, and was also carried into the retells. Figure II.3.13 shows this response over five RRAs:

Book part	RRA 1	RRA 4	RRA 5	RRA 6	RRA 7
Spread 05	Toma para aprenderes a não comer o galo Bem feita		Toma	Toma	Tomaa
Spread 07		Toma	Toma	Toma	Baum toma lá
Spread 09	Bem feita para ele aprender			Toma caiu neve	Toma cai na neve
Spread 11	Bem feita			Tomaaaa	
Spread 12					Toma yeah
Spread 13	Para aprender toda a lição que a mãe ensina			Tomaaa	Tomaaa Tommaaa a minha parte preferida é este

Figure II.3.13: School 03, an example of a performative response during *Rosie's Walk*

1.5.1 Summary of the performative response

The performative response required pre-meditation and thought, and involved few children, but those it did entail were children whose character it suited. It was a response that occurred in the L1 in the majority of cases. It exhibited enjoyment, creativity, satisfaction and often energy: it implied playing with language and shows that children were motivated, and thus likely to be within their zone of proximal development, “[o] nível potencial de desenvolvimento (...) pode ser ativado em interações que se estabelecem num contexto estimulante, através de atividades e relações interpessoais, situadas no prolongamento das atuais possibilidades das crianças” (Portugal & Laevers, 2010, p. 11).

Most importantly, once both the transparent and the performative responses, considered enactments of the aesthetic impulse, are seen as legitimate responses, accepting and allowing these responses, when picturebooks are shared during L2 activities, seems a more realistic option. Children are often chastised for calling out, moving or making sounds that are not considered appropriate, or accused of disrupting what a teacher might consider serious meaning making. In essence, these children are living the story and this is surely contributing to their meaning making, and

something to be encouraged and entertained in our classrooms, especially when it uses a child's linguistic repertoire, either the L1 or the L2. One of the objectives of early language learning is for children to eventually manipulate the L2 for their own enjoyment and the performative response can be just that, a demonstration of how a child is able to manipulate codes.

This completes the five categories that Sipe used in his grounded theory of literary understanding. Seen as a whole these responses create a basis for our understanding of how and why the children respond as they do during the RRAs. As an answer to the issue statement, "How do children respond to picturebooks with different picture-word dynamics?", the results have shown that children use an analytical response above all, but that this response is supported by the remaining four types in Sipe's theory, intertextual, personal, transparent and performative. The analytical and intertextual responses afforded more opportunities for the children to expand their linguistic repertoire and to use both the L1 and the L2. The following section examines how this response evolved during the RRAs.

2. Accumulated narratives

This is not a category as such and was not contemplated in Sipe's original theory. It is a phenomenon that is mentioned in previous research (Mourão, 2006a; 2006b), and which was alluded to regularly in the above results. "Accumulated narratives" were recurring references over a series of RRAs to certain visual elements within the picturebook. Figure II.3.13 (see section 1.5 above) is an example of the phenomenon. As a category, it sat apart from the others being directly related to the repeated exposure of the picturebooks. It was not calculated as a percentage of responses, for it occurred within responses.

The phenomenon is evident from observing the summary of response themes in Annex 8, where the themes referred to by the children in each group have been summarized ("the noise", directions and fuss, has been removed and the children's comments are highlighted). As a phenomenon it was apparent in all schools and during all picturebooks.

Many accumulated narratives have already been mentioned. Some accumulated narratives remained in the L1, but many transformed into the L2 as the RRAs progressed, and it is examples of these that are focussed upon in this section, with possible reasons for why the L1 transmuted into the L2.

2.1 Accumulated narratives during *Just like Jasper*¹¹

During *Just like Jasper*, the reference to "envelope" and "money" on pages 3 and 4, the doll's shoe on spread 08, and the robot holding a mouse on spread 09 were typically accumulated narratives, as were the references to "happy" or "playing" on the copyright page. References to these were consistent during the RRAs and can be seen in Annexes A8.1, A8.2 and A8.3. Nevertheless, for this section the children's accumulated narratives over pages 3 and 4 and on spread 08 of *Just like Jasper* will be the focus of discussion.

Children in all schools were able to identify "envelope" and "money" in the L2 by RRA 7. The following three figures show how each school referred to these labels across the RRAs. In Figure II.3.14 below, it is evident that School 01 referred to "carta" first, then later "envelope", on page 3. The group almost always commented on the coin on page 3 as well, in the L1, despite only actually seeing it on page 4 where it eventually transmuted into "money" in the latter RRAs:

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Page 3	É uma carta É uma carta e vai ter /muitos animais	Moeda Tinha ganhado uma moeda	Moeda	Uma moeda >moeda uma moeda da sorte >Envelope	√Envelope A moeda	>Envelope Uma moeda	√Envelope
Page 4	É uma moeda Moeda de chocolate Moeda da sorte	>Coin	Uma moeda		®Money	√A moeda	√Money

Key: >[word] - producing with verbal prompt; ®[word] - repeating teacher utterance/word; √[word] – from teacher prompt.

Figure II.3.14: School 01, accumulated narrative around pages 3 and 4 of *Just like Jasper*

¹¹ See Annex 6.1 for the picturebook spreads.

School 02 used a hand gesture to accompany their reference to “money”, which was unique to this group, instigated by a single child. Notice in Figure II.3.15 that they also refer to “carta” and then begin using “envelope”. School 02 also uses the L1 “moeda” on page 3 and the L2 “money” on page 4:

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Page 3	Jasper Uma carta Vai tentar comer a carta	Uma moeda	A moeda A carta	Uma carta Moeda ?Envelope uma carta com aquele dinheiro [mime money] Tem uma moeda	Like Jasper √Envelope	Just like Jasper Uma moeda √Envelope	moeda Envelope uma moeda √envelope
Page 4	Uma moeda	√Moeda Ele fez anos e ganhou uma moeda >coin		Money . Like Jasper [mime money]	Money money	É money [mime money]	√money [mime money] Money Money

Key: >[word] - producing with verbal prompt; √[word] – from teacher prompt

Figure II.3.15: School 02, accumulated narrative around pages 3 and 4 of *Just like Jasper*

School 03 made no mention of the coin on page 3, instead they labelled what they saw, not what was to come, as can be seen in Figure II.3.16:

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Page 3	Uma carta Um envelope	Envelope	Envelope	Envelope Uma moeda	Um envelope	>Envelope	Envelope
Page 4	Uma moeda	É uma moeda	Uma moeda > Coin		Moeda √Money	Money Money	Money Little

Key: >[word] - producing with verbal prompt; √[word] – from teacher prompt

Figure II.3.16: School 03, accumulated narrative around pages 3 and 4 of *Just like Jasper*

These examples show how each group reacted differently to the illustrations upon first seeing them and how this later affected what they said about each spread. See how, in School 01 (Figure II.3.14), a child refers to “uma moeda da sorte” in both RRA 1 and RRA 3; and how in School 02 (Figure II.3.15) the money mime appears in RRA 4, and is continued in RRAs 6 and 7. But more importantly, all groups, though not necessarily all children, were eventually able to use the L2 to describe these spreads. We

shall see how the different retell groups re-enact these accumulated narratives in Chapter 4, which looks at retells.

In spread 08 of *Just like Jasper*, School 03's focus upon "shoe" throughout the RRAs has already been mentioned (see Figure II.3.1, p. 247). The dancing doll and her shoe were mentioned by all groups, however School 01 referred to it just once, instead preferring to make reference to the doll "dancing" in three of the RRAs. Schools 02 and 03 both consistently referred to the doll's shoe, but School 02 were unable to use the L2: instead their reference remained predominantly with the L1, as shown in Figures II.3.17 and II.3.18 below:

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Spread 08	<i>Perdeu um sapato Parece a cindarela</i>	<i>#Parece cindarela Olha o sapato Perdeu um sapato</i>		<i>Olha o sapato Shoe</i>	<i>ΩÉ sapato Aquilo é sapato</i>		<i>>sapato #Ela perdeu ali um sapato. ®Shoe</i>

Key: >[word]- producing with verbal prompt; ®[word]- repeating teacher utterance/word; =[word]- saying at same time as teacher; Ω[word] - before the teacher read the verbal text; #[word] - after the teacher read the verbal text

Figure II.3.17: School 02, accumulated narrative around spread 08 of *Just like Jasper*

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Spread 08	<i>Até o sapato voou</i>	<i>Ω Tirou o sapato Ω Até voou Ω Parece a Cinderela</i>	<i>ΩNão Sapato Sapatinha de cristal >Shoes</i>	<i>Sapatinho de cristal Sapato >Shoe</i>	<i>Sapatinho de crystal Shoe</i>	<i>#Shoes Shoes Sapatinho</i>	<i>=Shoes Caiu Shoe não</i>

Key: >[word]- producing with verbal prompt; ®[word]- repeating teacher utterance/word; =[word]- saying at same time as teacher; Ω[word] - before the teacher read the verbal text; #[word] - after the teacher read the verbal text

Figure II.3.18: School 03, accumulated narrative around spread 08 of *Just like Jasper*

This reinforces the theory of earlier that, if a group of children are unfamiliar with a lexical item in the L2, it is more difficult for them to eventually include it in their response, even over a number of RRAs. As already mentioned, School 03 were actually playing with the clothes words at the time of sharing this picturebook, this included the word "shoe", so they took great pleasure in referring to it during RRAs.

There were far more accumulated narratives in *Good Night, Gorilla!* and *Rosie's Walk*, which is possibly due to the more complex picture-word dynamics, as well as the multiple wordless spreads.

2.2 Accumulated narratives during *Good Night, Gorilla!*¹²

Just as School 03 used the L2 of shoe during *Just like Jasper*, they were the only group to mention the shoes (actually slippers) on spread 16 in *Good Night, Gorilla!*, where it appeared in the L2 from RRA 2 onwards (see Annex A8.6, p.6). Again showing the importance of knowing the word already leading to wanting to use it as much as possible in other contexts.

During *Good Night, Gorilla!*, each group used their own preferences for what they wanted to repeatedly refer to, and there is not the space here to discuss each one in detail. There were several however which are particularly salient in the study. The first example confirms the above conclusions: children are more likely to move from the L1 to the L2 over the RRAs when they are already familiar with the L2 words or expressions that fit their responses. School 02 had been playing with emotion words in November 2008 (see Annex A7.3), and used their knowledge of these words on spreads 12 and 13 of *Good Night, Gorilla!*, using "happy" and "surprised" with little prompting:

Book part	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Spread 11	<i>Era os olhos É da mulher</i>	Surprise Ficou assustada	<i>A mulher vai</i> Surprised	Surprise <i>Era a mulher</i>	Surprised	Surprised Surprised Surprised
Spread 12	<i>É da mulher Parece um monstro</i> ? surprised	<i>Foi a wife</i>	<i>Ficou surprised O macaco está-se a rir</i> > happy <i>A mulher tá surprised e a gorilla está happy</i>	<i>A mulher está surprised e a gorilla está happy</i> <i>Tá toda vaidosa</i>	Surprised [pretending to be surprised] <i>Tá happy</i> Surprised <i>A mulher apanhou um susto</i> <i>A mulher tá surprised e o macaco está happy</i>	Surprised # tá surprised <i>E o gorilla tá happy</i>

Key: >[word]- produced with verbal prompt; #[word] - after the teacher read the verbal text; ?[word] – produced in response to a question

Figure II.3.19: School 02, accumulated narrative around spreads 12 and 13 of *Good Night, Gorilla!* (note: there was no recording for RRA 1 due to technical difficulties)

¹² See Annex 6.2 for the picturebook spreads

On the other hand, School 01 did not have the emotion words as part of their L2 linguistic repertoire, and despite the teacher rephrasing their responses to the illustrations and using "surprised", it didn't stick. Looking closely at Figure II.3.20, it is possible to see that School 01 were more interested in the colour and shape of the wife's eyes, and this became their accumulated narrative and was referred to in all the RRAs. The children knew the word "blue", so it could possibly have transmuted into an L2 narrative had the teacher focussed on rephrasing it. They were more interested in a different aspect of the illustration and pursued that interest. There is less L2, but children are responding according to Rosenblatt's (1995) transactional approach to the picturebook.

Book part	Session 1	Session 2	Session 4	Session 5	Session 6	Session 7
Spread 12	[laugh] Olhos Do menino	Os olhos da senhora [Imitating the wife] ahhhh Tá tudo escuro	Os olhos da senhora Tá admirada >Surprised	OLHOS DA SENHORA [Imitating mad poppy eyes] Tá admirada	Admirada. Surprised > Surprised Ali é surprised Não se vê nada Os olhos estão azuis Tá tudo preto ?Black	TÁ ADMIRADA [Imitating a surprised face] >Surprised Tá tudo escuro e preto Surprised
Spread 13	Senhora Olha ali os olhos estão assim os animais de que estavam lá	Tem os olhos todos azuis ? Mal, Triste Está zangada admirada Porque é que ela tem os olhos azuis? @surprised	Tá admirada >Surprised	Ela está admirada	Tá admirada Tá-se a rir Ela está azul aqui	Tá azul Tá admirada Tá com os olhos azuis Ela tá com olhos azuis

Key: >[word]- produced with verbal prompt; ?[word] – produced in response to a question

Figure II.3.20: School 01, accumulated narrative around spreads 12 and 13 of *Good Night, Gorilla!* (note: there was no recording of RRA 3 due to technical difficulties)

School 03 did something very different on these two spreads. One child repeatedly used "Oh ho" during the RRAs, on both spreads 12 and 13, and many other children followed suit, their response can be seen in Figure II.3.21.

Once again it is evident that each group created its own personal narrative for each spread, a narrative that accumulated across all RRAs and, in certain conditions, transmuted from the L1 to the L2. Other accumulated narratives in *Good Night, Gorilla!* included School 01 discussing the giraffe on spread 07, "A girafa vai baixar o pescoço" (see Annex A8.4, p. 3). This is another

example of a reference remaining firmly in the L1. Or School 01's use of "little" to refer to the toys in the cages. This particular accumulated narrative was evident in the L2 and from RRA 2 onwards, where the children referred to "little hyena" and "little giraffe" on spread 05 (see Annex A8.4, p.3).

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 7
DS12	Oh É a mulher	É a mulher	É a mulher Ah ho Está tudo escuro	Oh ho Oh ho Vês . a mulher abriu os olhos Está escuro	Oh ho É a mulher	Oh ho
DS13	Que patroa Foge gorila Foge se não a mulher apanha Porque se não ela te bate	Uh ho Foge macaco	Oh ho Foge gorila Foge gorila	Foge Foge foge	Oh ho É foge Sai daí gorila sai	Run run Foge

Figure II.3.21: School 03, accumulated narrative around spreads 12 and 13 of *Good Night, Gorilla!* (note there is no recording of RRA 6 due to technical difficulties)

2.3 Accumulated narratives during *Rosie's Walk*¹³

Rosie's Walk also provoked a number of accumulated narratives. One of the most obvious occurred with School 01 around spreads 04 and 05, the pond scenes, and which involved the children consistently referring to the frogs jumping when the fox landed in the pond. This has been referred to several times in earlier sections. Figure II.3.22 below shows this accumulated narrative by School 01:

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Spread 04	Ela vai ## os sapos	Vai assustar o green frog e vão para outra água	Green frog	E os green frogs jump	Jump	jump	
Spread 05			Green frog				Os green frogs jump

Figure II.3.22: School 01, accumulated narrative around spreads 04 and 05 of *Rosie's Walk*

Notice that in RRA 2, 4, 5, and 6, children are giving away the punch line. What is also of importance is the use of a previously learned formula, "green frog" and "green frog jump", which was discussed in the previous section 1.2.1.

¹³ See Annex 6.3 for the picturebook spreads

Accumulated narratives also showed individual performative responses. This next example is one that involves the performative response in the L2. It occurred with School 02 when RR, a participative child who used a lot of the L2 in the RRAs, decided that he would say "bye bye" to the fox upon arriving at spread 11. His ironic humour is similar to that found in the picturebook, as he began his farewells when the beehives first appear in the illustrations. This accumulated narrative began during RRA 5 and continued on the following spreads throughout each RRA. Many children copied him, using the L1 and the L2. Figure II.3.23 demonstrates this:

Book part	Session 5	Session 7
Spread 11	Adeus fox Bye bye	Bye bye
Spread 12	Bye bye bye Adeus goodbye bye bye Adeus fox	Bye bye
Spread 13	Adeus fox	Bye bye Vamos agora para casa adeus fox
Back verso		Adeus galinha adeus galinha adeus galinha [clapping hands]

Figure II.3.23: School 02, an accumulated narrative of "Bye-bye" during *Rosie's Walk* (note: RRA 6 was not recorded due to technical reasons)

The additional amusing part came in RRA 7, when another child, RC, starts chanting a farewell to Rosie in the L1, "*Adeus galinha adeus galinha adeus galinha*". This farewell had a double meaning, not only was he imitating the others who were saying goodbye to the fox, but his salutation came at the very last of the RRAs, something it is certain he was aware of, he was saying good bye to the fox and to the picturebook - *Rosie's Walk* was "done"!

A final example shows School 03 using "splash" to represent any occasion when the fox fell. This particular response has been categorized as an accumulated narrative, as it is consistently used throughout the RRAs. "Splash" was first produced as part of the teacher's telling of the illustration in RRA 1 on spread 05, the pond punch line spread. This exclamation was imitated, and then repeated, in four different spreads over the next six RRAs, three of which were punch line spreads, see spread 05, 07 and 09 in Figure II.3.24. Three different children consistently used "splash" during the RRAs. This school in particular enjoyed the repeated use of exclamations (the accumulated narrative of "*Toma!*" in Figure II.3.13, p. 308, is another

example), but this particular example (Figure 11.3.24) occurred in the L2 and shows the children exploiting their full linguistic repertoire.

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Spread 04					Splash		
Spread 05		@Splash				Splash	Splash Splash
Spread 06							
Spread 07							Splash
Spread 08							
Spread 09						Splash splash	

Key: @ [word]- repeating teacher utterance/word

Figure 11.3.24: School 03, accumulated narrative of "Splash" during *Rosie's Walk*

2.4 A summary of the accumulated narratives

The accumulated narratives were a phenomenon which became apparent during the RRAs themselves, but even more evident upon analysing the corpus. They clearly contributed to the meaning making process. Martinez & Roser (1985) describe children's responses during RRAs returning to focus on particular aspects of a story, as was seen here with all three picturebooks. However, Martinez and Roser focus upon the children highlighting different aspects within these particular parts. In this study, the children returned consistently to the same aspects of the illustration on a spread and remained focussed upon them, as though honing their linguistic skills, see in particular Figure 11.3.22 above of the "green frogs jump".

The element of repetition in this study has contributed to the development of the children's responses through a range of impulses. We have seen the accumulated narratives including responses from hermeneutic and aesthetic stances, but they are almost all responses that are affected by the illustrations and which afforded opportunities for the children to expand their linguistic repertoire. It would appear that it is not the children's response that evolves during the RRAs, but their linguistic repertoire, which over time incorporates more of the L2.

The next section of results looks at the corpus related to the retells. It provides information which endeavours to answer the issue question, "How do children use the L1 and L2 to retell each picturebook?".

3. Discussion around L2 use during RRAs.

This section takes a more focussed look at how the children used the L1 and the L2 in relation to the visual and verbal texts within the picturebooks. Additionally it examines how the children were able to incorporate the L2 into their linguistic repertoire, in particular through the intertextual response.

3.1 L1 and L2 use and picture-word dynamics

When the picture-word dynamics are simpler (*Just like Jasper*), response in the L2 tended to stick to the language used in the verbal text, for it is the same as that which is shown in the visual text. Children either imitated the verbal text, or labelled the illustrations to create holophrases which represented the verbal text. Children produced very little L2 that strayed from the verbal text.

When the picture-word dynamic is more complex, with less overlap between the words and the pictures, and the verbal text is repetitive (*Good Night, Gorilla!*), children were able to memorize the verbal text, as well as make reference to the illustrations through L2 labelling or describing action in the L1 with L2 insertions. Children therefore produced the verbal text and extended their L2 use to content words related to the illustrations. However, when the verbal text is not repetitive (*Rosie's Walk*), there is nothing to help the children memorize it, neither does the visual text afford opportunities to prompt memory, so children's responses became anchored upon the illustrations which they labelled using the L2 and described action using the L1 with L2 insertions. Figure II.3.25 demonstrates what is being described.

Looking at this figure, the verbal text is a constant, running along the bottom. The different affordances are shown in shades of grey depending on whether greater or lesser opportunities are provided by the overlap of the visual and the verbal. Each picturebook afforded very different opportunities for using the L2 related to the verbal text and confirms that when focussing

on the words in picturebooks, something that pertains to the selection of picturebooks for the ELT classroom, a picturebook at the simple end of the picture-word continuum is indeed more suitable, for children are likely to reproduce much more of the verbal text, for the pictures and words overlap almost entirely.

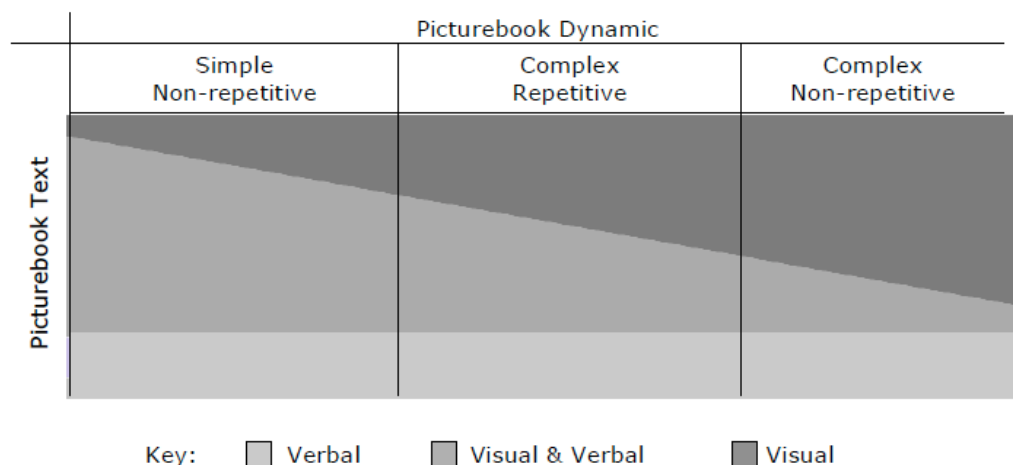


Figure II.3.25: The visual/verbal divide which prompts response

However, if both the visual and the verbal texts of a picturebook are taken into consideration, especially when the picture-word dynamic is complex, a picturebook with a repetitive verbal text will afford opportunities to reproduce the verbal text as well as to talk about the illustrations. Language use therefore extends beyond the verbal text. A picturebook which contains no repetitive verbal text will afford opportunities for more talk related to the illustrations and may not furnish children with the possibility to use language which is directly related to the verbal text.

Talk around illustrations, as shown in the results, was primarily in the L1, at least in the early RRAs. The picturebook at the simple end of the picture-word dynamic continuum will foster L2 use restricted to the verbal text. The picturebook at the complex end of the continuum with repetitive verbal text will provide L2 through the verbal text, which is easily memorized, and will also promote talk around the visual text. In relation to the picturebook with no repetition in the verbal text and a complex picture-word dynamic, talk will

focus around the visual text, which will include references to visual aspects that do not appear in the verbal text. This means, naturally, that most talk will be in the L1. Nevertheless, there is a caveat to this condition: results showed that when children already knew an L2 word or expression, when it was easily memorable, or had significant personal meaning to them, they were able to use the L2 in relation to the visual text in a picturebook, especially over repeated read alouds. The repeated reading of the picturebooks gave children the opportunity to expand their linguistic repertoire, as well as allowing some L1 words to transmute into the L2.

3.2 Linguistic repertoires

Within the intertextual response, reference was made to the words the children recognized (from their L1 world) that had become so much part of their linguistic repertoire that they were unaware they were actually L2 words, an example being "Chicken Little". Additionally, in relation to their English activities (their L2 world), now a resolute part of their linguistic repertoire, some children were able to successfully use the L2 as a resource to help them talk about the picturebooks in the study. It is the L2 in these two worlds that is the focus of this particular discussion.

The L2 within the children's linguistic repertoire moves in two directions. It moves from the picturebook (L2) to the other text (L2 within the L1 world) and from the other text (L2 within the L2 world) to the picturebook (L2). We are seeing children using their linguistic repertoires successfully to make connections between old and new. Nevertheless, the children in this study used the other texts for different purposes. The L1 world texts are like references, enabling children to connect their present learning within the picturebook to previous L1 knowledge. The L2 world texts provide the language to support the children's interpretation of the picturebook narrative, here it is much more about using past learning in the L2 to support present development through the picturebook (see Figure II.3.26).

This intertextual response showed that by making connections between L2 learning experiences, which included other picturebooks, games or songs and rhymes, children were able to take solid steps towards showing us that they

were skillful at transferring knowledge of the L2 from one context to another, in so doing developing their L2. This latter response demonstrates that learners naturally, and often unexpectedly, recycle language when given the opportunity. This is in tune with one of the basic principles of L1 and L2 learning programmes - to promote the systematic recycling of language (Cameron, 2001; Moon, 2000; *Ministério da Educação*, 1997; 2010; Nunan, 1988; Read, 2007), which in this case was implicit and dependent upon the children's own individual and group linguistic repertoires.

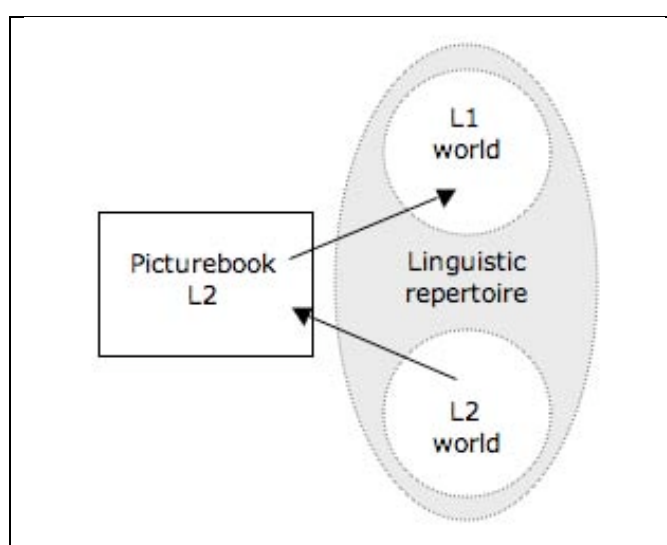


Figure II.3.26: Linguistic repertoire as mediator for the L2

Additionally, these results confirm the main objectives for using story and authentic children's literature in the ELT classroom: to create a context for the children's L2 to be used (Cameron, 2001; Dunn, 2003; Mourão, 2003; Pinter, 2001; Read, 2007), and to exploit what they already know (Mourão & Gamboa, 2009). Children can freely make the most of prior knowledge to interact with this new knowledge, thus taking ownership of it.

3.3 Mixing codes

Most of the excerpts selected to exemplify the results of this study show that the children used both the L1 and the L2 together in a sentence. It is rarely referred to, as it is an accepted approach to learning during English

activities, and thus normal practice in the repeated read aloud sessions which were filmed. Nevertheless, the relationship between these two languages needs to be considered with a view to asserting how the use of the two codes together enabled L2 development, if at all.

Throughout the children's examples in this chapter the insertion of L2 content words within an L1 sentence was consistent. This demonstrated that children knew certain L2 words, as well as showing behaviour they discerned as acceptable within the classroom community. Inserting an L2 word into an L1 sentence is an example of "intra-sentential code mixing" (Appel & Muysken, 1987, p. 118), or "code-switching" (Auer, 1998, p. 1). Thus, children actively incorporated material from both known languages within their linguistic repertoire to create a communicative act, resulting in a "phrase that makes reference to a single unified notion" (Dulay et al, 1982, p. 115). Children recognized that their classmates would share the notions they discussed, so they felt at liberty to code-switch. The use of two languages was seen as a "socially constructed norm" (Lüdi, 2003, p. 186) while interacting with relevant others during English activities, thus the children's use of the two codes within one utterance can be defined as code-switching.

Through using the two codes, children showed an awareness that the L1 and the L2 are directly exchangeable in certain places within an utterance (e.g. noun for noun), and that their resulting bilingual utterance still made sense (Andrade, 1997). Franceschini (1998) regards this as a "plurilingual practice" (p.52) arising from contact with another language, and it is considered typical in children, who often substitute an L1 noun, adjective or sometimes even a verb, with its L2 equivalent.

With a view to understanding how the L1 and the L2 actually come together in an utterance, Myers-Scotton (1997) argues convincingly (Lüdi, 2005) that the dominant language (L1) sets the morphosyntactic frame for an inter-sentential code-switch, thus the L1 is the "matrix language" and the L2 the "embedded language". We can see that the children in this study used their L1 as a matrix to embed the L2, and they did so generally following the L1 morphosyntactic rules. One example is in relation to using the Portuguese

grammatical gender for articles, eg: "Eu acho que é uma ball ..." (line 061, Annex A5.2, p. 49); "O gorilla está a dormir" (line 173, Annex A5.4, p. 33) and "E os green frogs jump" (line 051, Annex A5.6, p. 12). But there were occasions when the L1 rule was broken, such as in Excerpt II.3.51, below:

077 Jo A girafa vai baixar o pescoço
078 Lu O giraffe vai baixar o pescoço

(Excerpt II.3.51: School 01, *Good Night, Gorilla!*, RRA 7, spread 07, Annex A5.4, p. 35.)

Two children say exactly the same thing, Jo in the L1 and Lu inserting the L2 label for "giraffe" into her L1 utterance. But in emphasising the L2 word she knows, Lu changes its gender.

Additionally, through the act of code-switching some children began expanding the L2 from a single lexical item to a chunk by including the L2 indefinite article quite successfully, "*Ficaram a gorilla e o mouse*" (line 291, Annex A5.4, p. 66). Notice that here there is the L2 indefinite article before "gorilla" (in the L1 it is "*o gorila*") and the L1 gendered article before the "mouse" (in the L1 it is "*o rato*"). *Just like Jasper* contained more examples of children successfully using the L2 indefinite article, possibly due to the structure of the verbal text, where the article and noun were consistently being read out, alongside the recasting of the children's multiple labels in relation to the visual text. School 01's obsession with the mice during the RRAs of *Just like Jasper* actually led to children in this group effectively using the chunk "a mouse" in a total of 18 out of 20 references that used an article before "mouse". This is an example of the snowball effect described above, and one which fed into the children's retells, to be discussed in Part II Chapter 4.

What can be seen in these bilingual utterances is children making the most of the "general characteristic of language i.e. variability in use (...) and flexibility in behaviour" (Francheschini, 1998, p. 52). The use of the two codes is a plurilinguistic approach to language use and it is possible to conclude that this use leads to increasing a child's linguistic repertoire as well as to language development (van Lier, 2004; Vygotsky, 1986; Wells, 2009).

Chapter 4 - The small group retells

1. Re-enactments

This section of the results chapter looks at the issue statement, "How do children use the L1 and L2 to retell each picturebook?" The retell sessions were included in this study to provide opportunities for children to give "re-enactments" (Holdaway, 1979), thus providing further evidence of spontaneous use of the L2 to retell the picturebook narrative. The spontaneous use of the L2 is considered an indication of development for, if children are able to use the L2 in an un-prompted situation, it is more likely that it has become part of their linguistic repertoire.

As was described in Chapter 3, the corpus relating to the retells was analysed taking into consideration that these retells were being given by emergent readers, and using an adapted version of a classification scheme developed by Elster (1994, 1995) based on the work of Sulzby (1985). A particular emphasis was given to the picture-governed behaviour, but any print-governed behaviour was also noted due to the fact that children were situated at different points of the emergent reading continuum.

To begin the overall number of retell groups and the retells they gave, will be described, before discussing these retells according to the classification scheme which was used to analyse the corpus.

1.1 A quantitative look at the retell groups

A different number of retell groups was created within each school, depending on the number of children per group and any absent children on the actual day. The children who made up each group can be found in Annex A4.4. Figure II.4.1 gives a breakdown of the number of retell groups per school for each picturebook.

The corpus for *Just like Jasper* contains 20 retells, a total of 1 hour, 16 minutes and 51 seconds; *Good Night, Gorilla!* contains 19 retells, a total of 1

hour, 44 minutes and 19 seconds; and *Rosie's Walk* contains 21 retells, a total of 1 hour, 49 minutes and 14 seconds.

	School 01	School 02	School 03	Total
<i>Just like Jasper</i>	8	7	5	20
<i>Good Night, Gorilla!</i>	8	6	5	19
<i>Rosie's Walk</i>	8	7	6	21

Figure II.4.1: Number of retell groups per school for each picturebook

During the re-enactments, several groups of children requested that they retell the picturebooks more than once. They visibly enjoyed the experience and occasionally children remained alone to retell the story, while their peers returned to the classroom. Annex A4.7 gives the exact number of retells given per group of children.

1.2 Print- or picture-governed retells.

The children in this study had not been explicitly taught to read, so their responses to the picturebooks demonstrated classic emergent reading behaviour (Clay, 1967; Ferreiro & Teberosky, 1982; Sulzby, 1985) along a continuum, which reflected their own personal development down the route to becoming readers. The children imitated much of what they had encountered and engaged in during the RRAs, so these retells certainly were re-enactments.

With the picturebook *Just like Jasper* the groups produced retells which were predominantly picture-governed and followed the categories that had been outlined and adapted from Elster's emergent reading scheme (1994; 1995). The fact that the verbal text in this picturebook was not repetitive meant that the children did not manage to pick it up during the RRAs nor the retells. With *Rosie's Walk*, as well, all but one retell group produced a predominantly picture-governed attempt at retelling the story. This retell was led by one child, in Group 3, who showed print-governed behaviour, which diverged from the categories, but which fitted into the original scheme devised by Elster (1994). Group 3's retell has not been included in the calculations, as it will be discussed separately (see section 1.4.3 of this

chapter). It highlights how individual differences in development affected children's responses.

Good Night, Gorilla! differed considerably from the other picturebooks, as it was a print-salient picturebook. In addition, the verbal text was repetitive in nature. Thus, children were able to memorize the verbal text easily and many produced written-like narratives on the pages with print. Though referenced in the categories, these responses would be considered more in line with the print-governed attempts outlined in Elster's categories (1994), as the children also paid attention to the print, by following and pointing to words as well as distinguishing between different letters. Nonetheless, as 40% of the spreads were wordless, the children's responses on these pages were 100% picture-governed.

Following the categorization outlined in Part I, Chapter 3, section 3.6.3.1, this chapter describes how children used the illustrations to support their retells of the three picturebooks. It begins with a description of the children's non-narrative talk, which involved the functions of identifying and describing, also considered in the children's analysis of illustrations during the RRAs. Any oral dialogues that took place are also discussed.

1.3 Picture-governed non-narrative talk

As is to be expected of children who are not able to read, their retells were made up almost entirely of identifications and descriptions associated with the picturebook illustrations. Children used both L1 and L2 just as they had in the RRAs. Some children, though not all, labelled the content words in the L2, but most often the strategy was to describe action in the L1 with L2 words or formulaic phrases inserted. The L2 labelled content words almost always matched those that had been most used during the picturebook RRAs.

1.3.1 Identifying, labelling and describing action

This section discusses the results related to identifying, labelling and describing action, as these activities involve the use of single words or phrases in the L2, either in isolation or inserted into an L1 utterance, but also because there is a focus on L2 use as a unit in itself. It is also the case that

most retells contained identifying and labelling alongside memorized chunks of the verbal text, but few contained great amounts of describing action. This may be because the retells were generally re-enactments of the RRAs, which were not extensively made up of describing action. There were occasions when a retell group did nothing but describe action, an example being a retell of *Just like Jasper* in School 03 (retell group 3, Annnex A9.3, p.3), which is a stream of describing action with just eight inserted L2 words or phrases, nothing like the RRAs which took place in this school.

Generally, each picturebook provoked different forms of responses related to their inherent structures: *Just like Jasper* prompted labelling or holophrases with a "No" at the end, *Good Night, Gorilla!* featured the verbal text extensively, and *Rosie's Walk* stimulated the giving away the punch line response - thus mirroring what had happened during the RRAs.

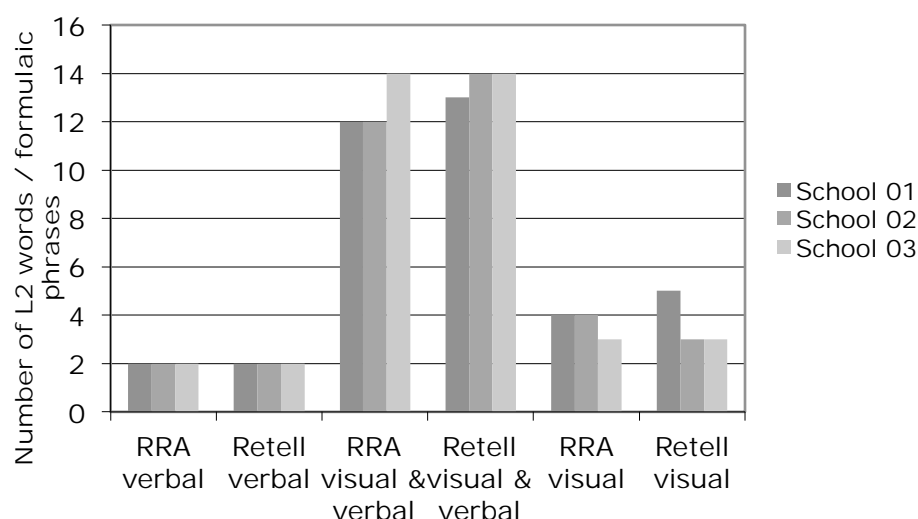
To compare what was used during the RRAs and a subsequent appearance in the retells, the corpuses from both have been compared with a view to seeing the L2 produced by the children, either as formulaic phrases or content words. The children's production has been divided into its dependence on three different influences:

1. L2 influenced by what the words tell (the verbal text only);
2. L2 influenced by the overlap between what the words tell and the pictures show (the verbal and visual texts);
3. L2 influenced by what the pictures only show (the visual text).

As a reminder, a picturebook at the simple end of the picture-word continuum will contain a great deal of overlapping visual and verbal text information, while a picturebook at the complex end of the continuum will have less overlapping visual and verbal information.

Graph II.4.1 depicts the L2 labels and formulaic phrases used by all children during the RRAs and retells of *Just like Jasper*, the picturebook at the simple end of the picture-word continuum. As you can see, during the RRAs and the retells children used more of the L2 which came from both the visual and verbal texts within the picturebook (between 12 and 14 words/formulaic phrases). Much less L2 arose from just the verbal text (2 words/formulaic phrases) or just the visual text (3 - 5 words/formulaic

phrases). Children re-enacted what they had experienced during the RRAs, so the references to the visual only were similar to those already described in the analysis of the RRAs: insistence on labelling the mice, reference to the envelope on page 3, the doll dancing and her shoe on spread 08, and the copyright illustration which showed Jasper playing happily.



Graph II.4.1: *Just like Jasper*, L2 use during RRA and retells.

It is worth emphasizing how alike some retells were to the RRAs. School 01 obsessively labelled the mice during the RRAs and only four of the 14 retells did not refer to the mice between spreads 04 and 09. In these ten retells, the mouse was often mentioned before the other toys and in most cases the L2 label was used. One group in particular, Retell group 2 (Annex A9.1, pp. 2-3), retold the picturebook four times and in the first two retells they centre their narrative exclusively on the mice, and ignore the other toys; see the relevant part in retells a and b in Figure II.4.2. (see over page). On spread 06 Lu actually states, "*Tá em todos a mouse* [nods head to herself]" (Annex A5.3, School 01 retell 2a, p. 5, line 32). For some reason, in the remaining two retells they begin referring to the other toys. This is an extreme case of labelling the mice, but it dominated their retell strategy.

From Lu's use of the L1 and L2 in her utterance it is possible to see that she not only uses the L2 label "mouse", but attaches the L2 article as well, "a

mouse" (in the L1 mouse is masculine, *o rato*). This is a chunk that Lu, and other children, picked up from the RRAs.

Book part	Retell 2a	Retell 2b
DS04	A mouse	Mouse
DS05	Tá ali um mouse	Outro mouse
DS06	Tá aqui a mouse Tá em todos a mouse	Bubbles
DS07	Tá ali outro mouse Mouse Car	Outro mouse Car
DS08	Teddy Mouse um sapato Outro mouse ha ha	Teddy Doll Mouse
DS09	Outro mouse	Mouse mouse Outro mouse
DS10	Jack in a box	Jack in a box

Figure II.4.2: School 01, *Just like Jasper*, retell group 2, referring to the mouse in each spread

Figure II.4.3, opposite, provides an at-a-glance account of the L2 labels and formulas used by each group of children as they identified and described action. Annex 12 (A12.1, A12.2, A12.3 and A12.10) provides a more detailed overview of the number of L2 words and phrases in comparison to those used in the RRAs. All groups in all schools used the content words "Jasper", "doll" and "ball", indicated in bold in the figure. In School 01 all children also referred to "bubbles", "Jack-in-a-box", "[a] mouse" and "car" in addition to the formula "... like Jasper". In School 02 all children also referred to "bubbles" and "money" as well as the formula "... like Jasper". From the chapter discussing the RRAs, the children's preferences for labelling certain aspects of the illustrations is already apparent. School 01 was obsessed with the runaway mice while School 02 enjoyed referring to the coin in the peritext, and these obsessions were carried into the retells.

The shaded area in Figure II.4.3 highlights the words that the children in each group already knew from the shared English activities. It is interesting therefore to see that the majority of L2 words or formulas used during the retells were new to the children through the picturebooks and are related to aspects of the visual and verbal texts that overlap.

Texts	School 01	School 02	School 03
Verbal	<i>Just like Jasper</i>	<i>Just like Jasper</i>	<i>Just like Jasper</i>
	... like Jasper	... like Jasper	... like Jasper
Visual and verbal	Jasper	Jasper	Jasper
	Toy shop	Toy shop	Bubbles
	Bubbles	Bubbles	Robot
	Jack in a box	Mouse	Jack in a box
	Robot	Drum	Clockwork Mouse
	Little cat	Jack in a box	Mouse
	Money	Little cat	Little cat
	Drum	Money	Money
	Mouse	Cat	Toy shop
	A mouse	Robot	Drum
	Cat	Clockwork mouse	Ball
	Doll	Ball	Doll
	Ball	Car	car
	Car	Doll	cat
Visual	Envelope	Envelope	Envelope
	Teddy	Happy	Shoes
	Playing	No	No
	No		
	Dancing		
Total	21	19	19

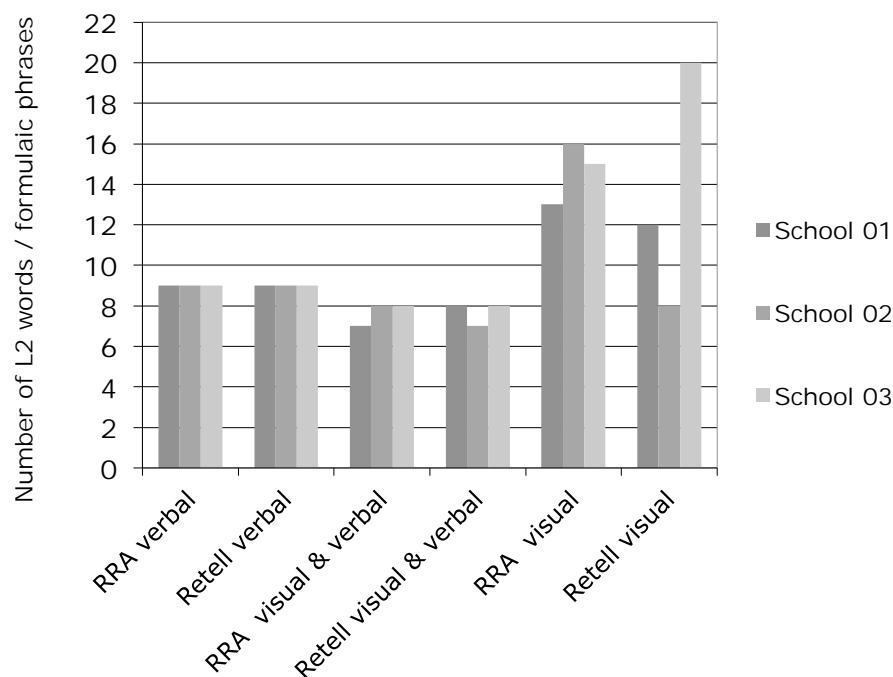
Key: Bold = L2 used by all children; grey shading = L2 already known to the children

Figure II.4.3: The L2 words and formulaic phrases used in the retells of *Just like Jasper*.

Graph II.4.2, on the following page, shows the L2 labels and formulaic phrases used by all children during the RRAs and retells of *Good Night, Gorilla!*, the picturebook at the complex end of the picture-word continuum, but which contains a repetitive verbal text. As you can see, this graph shows quite a different pattern of responses to the visual and verbal texts within the picturebook. The first difference is that there is a good deal more L2 use related to the verbal text: most children were able to memorize the nine phrases used in the picturebook, use them during the RRAs as well as use them correctly during the retells.

In Graph II.4.2 it is possible to see that the overlap between visual and verbal corresponds to the least amount of L2 use (under 8 words/formulaic phrases); the L2 use in relation to the verbal text only or the visual text only was greater. During the RRAs, all schools produced the most L2 in relation to the visual text only: there was so much going on in the visuals that the

children were constantly labelling and describing action. However, during the retells, only Schools 01 and 03 continued this trend. School 02 actually produced less L2 in relation to the visual text than in relation to the verbal text.



Graph II.4.2: *Good Night, Gorilla!*, L2 use during RRAs and retells.

Annex 12 (A12.4, A12.5, and A12.6) provides a detailed overview of the number of L2 words and phrases used in the retells in comparison to those used in the RRAs. Additionally, Annex A12.11 shows the number of retells these L2 expressions appeared in. Here it is possible to see that in Schools 01 and 03 more than half of the L2 expressions, related to the visual and verbal or visual only, appeared in 3 or more retells. Adversely, in School 02, more than half of the L2 expressions appeared in just one retell. This means that fewer children in School 02 actually used L2 words/formulas. There was a big difference between the way the children talked about the illustrations during the RRAs and the way they retold the picturebook (see Figure II.3.3, p. 250), where the L2 labels used by School 02 were greater in number than in the other two schools during the read alouds, but fewer in number during the retells.

In School 02 the RRAs and retells were so different that it is not possible to consider the retells as re-enactments. Diary notes for this day also show my surprise,

Very interesting! The children "read" the speech bubbles, and made very few comments about the actual illustrations. A couple of comments appeared about the mouse, banana and balloon. That was about it. Very quick sessions lasting about 2 mins & 30 secs. I was surprised.

(Diary notes, 12th February, 2009)

It is possible that Brenda the preschool educator had prepared the children prior to the retell sessions asking them not to make so many comments. They had been so talkative during the RRAs, with sessions lasting over 15 minutes, yet the retells were very short and the children were more focussed on the verbal text than on the visual text.

Figure II.4.4, (on the next page) shows the L2 words and phrases used during the *Good Night, Gorilla!* retells. This figure differs in many aspects from that of Figure II.4.3. The verbal text was referred to in all schools, in particular all retell groups in School 01 were able to say every single phrase bar "Good night, dear". Each school is very different in relation to the amount of L2 as well as in the range of words and formulas they used. School 03 was the only school to use two formulaic phrases, "open da gate" for spreads 1 - 6 and "back to the zoo" on spread 14. As is reflected in Graph II.4.2, School 03 also produced more L2 than the other schools, more than half of which was new language to the children. It is also encouraging to note the amount of L2 being used from other texts in their L2 world, e.g. shoe, living room, bedroom, teddy.

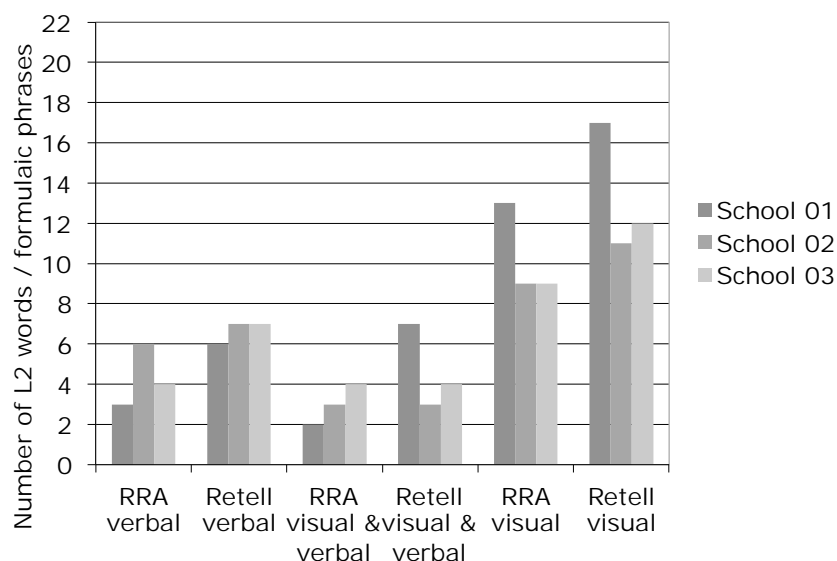
Rosie's Walk can now be considered, also a picturebook at the complex end of the picture-word dynamic with a non-repetitive verbal text. Keeping the results of the *Good Night, Gorilla!* in mind, it is possible to assume that children would not be able to memorize the verbal text and that there would be a greater L2 response in relation to the visual text only. But upon looking at Graph II.4.3 it is evident that in part this assumption is incorrect.

Texts	School 01	School 02	School 03
Verbal	Good night gorilla	Good night gorilla	Good night gorilla
	Good night elephant	Good night elephant	Good night elephant
	Good night lion	Good night lion	Good night lion
	Good night hyena	Good night hyena	Good night hyena
	Good night giraffe	Good night giraffe	Good night giraffe
	Good night armadillo	Good night armadillo	Good night armadillo
	Good night dear	Good night dear	Good night dear
	Good night zoo	Good night zoo	Good night zoo
	Good night	Good night	Good night
Visual and verbal	Gorilla	Gorilla	Gorilla
	Hyena	Hyena	Hyena
	Armadillo	Armadillo	Armadillo
	Dear		Dear
	Zoo		Zoo
	Elephant	Lion	Lion
	Lion	Elephant	Elephant
	Giraffe		Giraffe
Visual	Zookeeper	Zookeeper	Zookeeper
	Balloon	Banana	Key
	Banana	Mouse	Balloon
	Key	Cage	Mouse
	Surprised	Surprised	Run
	Mouse	Happy	Babar
	Parrot	Balloon	Back to the zoo
	Bike	Gate	Are asleep
	Ball		Moon
	Little		Open da gate
	Monkey		Gate
	Teddy		Happy
			Bike
			Open
			Ball
			Living room
			Bedroom
			Shoes
			Little hyena
Total	29	22	36

Key: Bold = L2 used by all children; grey shading = L2 already known to the children

Figure II.4.4: The L2 words and formulaic phrases used in the retells of *Good Night, Gorilla!*.

As with the previous picturebook, Graph II.4.3 also shows the trend for greater L2 use in relation to the visual text. However, there is an increase of L2 use between the RRAs and retells in School 01 in all categories, and in two of the three categories in Schools 02 and 03, specifically the visual only and the verbal only. In Schools 02 and 03 results were the same during the RRAs and the retells when the visual and verbal overlapped.



Graph II.4.3: *Rosie's Walk* L2 use during RRAs and retells.

Figure II.4.5 below gives an overview of the words and formulaic phrases used during the retells of *Rosie's Walk*. School 01 referred to the greatest number of words and phrases they already knew. They even made reference to two different picturebooks they had previously shared: *Brown, Brown Bear, what do you see?* (Martin, Jr. & Carle), also referred to in the RRAs; and *Meg's Eggs* (Nicoll & Pienkowski), not referred to in the RRAs. Notice also that those L2 words used across all groups continue to privilege the fox and the story fragments within this picturebook's narrative: "bee", "green frog", "butterfly", "mouse", "bird" and "jump", were all associated with the visual narrative only.

Annexes A12.7, A12.8, and A12.9 provide a more detailed overview of the number of L2 words and phrases in comparison to those used in the RRAs. Additionally, in Annex A12.12 it is possible to see that in School 01 more than half of the L2 expressions related to the visual appeared in three or more retells. The use of the L2 in the verbal text is discussed in section 1.4.2.

Texts	School 01	School 02	School 03
Verbal	Rosie's Walk	Rosie's Walk	Rosie's Walk
	For Wendy and Stephen	For Wendy and Stephen	For Wendy and Stephen
	Around the pond	Across the yard	Past the mill
	Over the haystack	Past the mill	Dinner
	Across the yard	Under the beehive	Rosie the hen
	Under <i>da</i> beehives	Dinner	Over the haystack
		Out <i>da</i> the pond	Through the fence
Visual and verbal	Rosie	Walk	Walk
	Pond	Pond	Pond
	Under	Mill	Haystack
	Walk	Fence	Beehives
	Hen		
	Dinner		
	Haystack		
Visual	Fox	Bee	Fox
	Flour	Butterfly	Splash
	Rabbit	Splash	Flour
	Flower	Flour	Bees
	Tractor	Car	Nose
	Cart	Bird	Car
	Chicken	Jump	Flower
	Bee	Fox	Chicken
	Green frog	Nose	Mouse
	Butterfly	Bye bye	Frogs
	Mouse	Mouse	Green frogs
	Bird		Slurp
	Jump		Goat
	Nose		
	Eggs		
	Meg's Eggs		
	Goat		
	Beaver		
	Splash		
Total	32	21	24

Key: Bold = L2 used by all children; grey shading = L2 already known to the children

Figure 11.4.5: The L2 words and formulaic phrases used in the retells of *Rosie's Walk*

In general, then, it is confirmed that children re-enact their RRA experiences during retells. The results showed that children's L2 use during the retells of *Just like Jasper* and *Good Night, Gorilla!* imitated that which they had used during the RRAs, with the exception of School 02 during the latter. The L2 the children used to retell *Just like Jasper* focussed primarily on the overlap between the visual and verbal texts. During the retells of *Good Night, Gorilla!* the children were able to say the verbal text successfully as

well as labelling aspects of the visual text, therefore extending the amount of L2 in relation to the verbal text. Only School 03 actually used more L2 to label the visual text during the retell sessions. In addition, many children have also shown us that during *Rosie's Walk* they were actually able to produce more L2 during retells, not re-enacting their oral production during the RRAs but instead producing L2 words and formulas which they had actively heard many times over during the RRAs. This extended production occurred in May 2009, in association with the last picturebook in the study and also towards the end of their preschool year, with primary school on the horizon. Many of these children made huge developmental strides in these final months, confirmed from anecdotal information obtained from the preschool educators. It is possible that this is why they were able to memorize greater amounts of the non-repetitive verbal text. During the last six months of preschool education many children turned six years old, considered the beginning of middle childhood (Collins, 1984), and begin the route to becoming more attentive listeners and communicators within multiple contexts (Zembar & Blume, 2008).

Whatever the reason, this ability to use so much more of the L2 during a retell leads one to question why such an activity is not more frequent in English activities, enabling smaller groups of children to enjoy showing their confidence in retelling a narrative and using their linguistic repertoire to its full.

1.3.2 Children participating in oral dialogues

Oral dialogues included questions to the teacher or peers, discussion about illustrations, personal comments and comments related to the use of codes. As with the RRAs, much of the discussion went on in the L1, with the occasional insert of an L2 content word. Presented in this section are the discussions and comments related to the structure of the picturebook (its peritextual features and wordless pages in particular) and to word use, in the L1 and the L2.

1.3.2.1 The act of retelling

Children were aware of the fact that they were unable to "tell" the story in English, and several commented on this. This occurred especially during *Just like Jasper*, which was the first story they had ever retold in English. One group in particular were worried about their English, as well as not knowing the story in Portuguese (School 01, Group 7, lines 5-20, Annex A5.3 p. 19). One child also thought it would be too difficult, "*Isto é mesmo difícil*" (School 02, Group 1, line 03, Annex A5.3 p. 23). However there were also comments to the contrary, showing children were proud that they could tell the story and several at the end of the retell left confident that they had narrated the story by themselves, "*Fui eu que contei-a toda*" (School 01 Group 3, line 82, Annex A5.5 p. 26).

Additionally, there were comments related to the structure of the book, focussing on the peritextual features and their importance in the narrative, or whether pages with no words were for "reading" or not. *Good Night, Gorilla!* and *Rosie's Walk* were the most affected by this as they contained a number of wordless spreads, but *Just like Jasper's* prologue and epilogue illustrations were also mentioned. The following excerpt shows a retell group in School 02. RC insists that the title page and dedication pages of *Rosie's Walk* were not part of the retell procedure. Notice his final statement, which concludes his argument in line 30, "*não é para ver nada*". Having used and talked about these peritextual pages during all the RRAs it is strange that he is so insistent they are not for including in the retell:

- | | | |
|----|-----|--|
| 23 | RC | É . <i>podemos que passar esta</i> [tries to turn page to spread 01] |
| 24 | Rui | /[Tries to stop RC] |
| 25 | Jor | /Arh arh arh |
| 26 | RC | [Pushes the page over] <i>não não é preciso . esta não é uma página</i> |
| 27 | Rui | É é . |
| 28 | RC | É o quê? <i>querem ver?</i> [turns page to DED] <i>olha . ver não é página nenhuma</i> |
| 29 | Rui | É uma <i>página</i> |
| 30 | RC | É uma <i>página mas não é para ver nada</i> |

(Excerpt II.4.1: *Rosie's Walk*, School 02, retell group 3, Annex A5.7, p. 28.)

Excerpt II.4.2 shows the opposite kind of response and occurred in School 03, again with *Rosie's Walk*. The children turn the page to a wordless spread, RM states the page has no words (line 52), Bea retorts that it has pictures (53) and Kar makes a joke about reading a wordless spread in nonsense language (line 54), hinting at her own inability to actually retell in the L2:

51 Bea [Turns page to spread 07]
 52 RM *Este não tem letras*
 53 Bea */Mas tem desenhos*
 54 Kar */Nós podemos, nós podemos . um . não sei quê . não sei quê .
 não sei quê . ha ha ha [turns page to spread 08]*

(Excerpt II.4.2: School 03, *Rosie's Walk*, retell group 2, Annex A5.7, p. 44.)

These selected excerpts show very different reactions to the pages and spreads with no words despite the fact that during the RRAs they were treated with equal amount of importance and children were encouraged to comment on them.

1.3.2.2 Commenting about L1 words

During the retells, children corrected each other, often in the L1, though occasionally in the L2. Sal, in School 02, was consistently pedantic about word use: he corrected the teacher's labelling of an animal's snout as a "nose", insisting that it was "*um focinho*" not "*um nariz*", during a RRA (see Annex 5.6, p. 37, lines 43 - 48) and returned to this comment during his retell (see Annex 5.7, p. 23, lines 224 - 233). He also corrected other uses of his peers' L1 utterances on several occasions (e.g. line 64, Annex A5.7, p. 24). This occurred in all schools and children seemed to enjoy showing off with words they knew in the L1 which others had not used correctly. Excerpt II.4.3 is an entertaining example from School 03, where Ped, a child who according to the preschool educator knew and used a lot of different words in the L1, decided during the retell that straw could be either "*palha*", the word they had used during the RRAs, or "*feno*". In this excerpt you can also see the inclusion of a written-like narrative in line 25, where Ped has memorized the verbal text for this page:

- | | | |
|----|-----|--|
| 25 | Ped | Over . da. haystack . [Touches the fox] <i>ela ia para comer o galo mas caiu no feno</i> |
| 26 | Nil | [Turns page to spread 07] <i>Não caiu aqui na palha</i> [Touches the straw] |
| 27 | Ped | Ya |
| 28 | Nil | [Turns page to spread 08] |
| 29 | Ped | <i>Não sabes que feno é palha?</i> |

(Excerpt II.4.3: *Rosie's Walk*, School 03, retell group 6, Annex A5.7, p. 78.)

1.3.2.3 Commenting about L2 words

Children demonstrated an awareness of the difficulties they had remembering certain L2 words during the retells. This occurred with "jack-in-a-box" in *Just like Jasper* and "armadillo" in *Good Night, Gorilla!*. In addition, children would often state that they couldn't remember or didn't know a word. This occasionally interrupted their re-enactment, though most times the flow was continuous with children retelling in the L1 and inserting words and phrases in the L2 naturally, without any problems.

A more common occurrence was a child naturally translating an L1 word into the L2. There are numerous examples during *Good Night, Gorilla!*, possibly because more children were able to say the main content words, the names of the zoo animals: examples included "querido" translated into "dear"; "gaiola" into "cage"; "chave" into "key".

1.4 Picture-governed narrative talk

The function of narrating in the L2 did not occur in any of the retells, for a unified story with no written features would only be possible in the L1. Children did narrate in the L1, and even used stock-phrase starters like " *Um dia uma galinha foi dar uma volta*" (line 12, Annex A5.7, p. 39).

The written-like narratives depended upon the children's memories and the repetition within the verbal texts. The latter was influential in *Good Night, Gorilla!*, with children reproducing, as has already been noted, all the verbal text from memory. In these cases, the children produced what Elster termed "written language verbatim" (1994, p. 417), accounts of the narrative, exact memorized chunks of language. However, *Just like Jasper* and *Rosie's Walk* were very different. These two picturebooks will be discussed separately in the next section.

1.4.1 Written-like narratives during *Just like Jasper*

During the *Just like Jasper* retells, evidence of the written-like narrative was observed on two levels. The first level saw the children imitating a questioning intonation to replicate the question that existed in the verbal text on each spread. The second level involved the children using a question-answer narration, identifying the toy and then adding the negative either in L1, L2 or gesturing with a shake of the head or a wag of a finger.

1.4.1.1 Children imitated a questioning intonation

The questioning pattern of the illustrations has been described as influential to the children's responses during the RRAs. This response was imitated in the retells, however children were unable to correctly replicate the different questions, and so did their best to either imitate sounds or use a questioning intonation. All schools imitated this question-like intonation, but there were also some very different and creative responses. In School 02, retell group 1 included a child mentioned several times already, Sal, whose parents had lived in an English speaking country and spoke English fluently. He was only present for three of the seven read aloud sessions of *Just like Jasper* (see Annex A4.2, p. 4) and so his contribution to the group's co-constructed narrative was minimal, and his retell demonstrates this. He also shows a dependence upon the written word, which he tries his hardest to appear to read. He was the only child to react in this way during this picturebook retell, and it was both entertaining and disconcerting. This response was unexpected and it meant that the other two children were not able to demonstrate successfully what they knew. Anecdotal information from discussing this with the preschool educator also confirmed that Sal had problems working in groups with his peers and consistently wanted to lead. This is exactly what he did during this retell episode. However, after only attending three read alouds he did exceptionally well at imitating the questions, which can be seen in Figure II.4.6:

Book part	Verbal text	Sal's invented questions
Spread 03	Will he choose a ball?	Eill heech ball?
Spread 04	Or perhaps a clockwork mouse?	Uh huh u a rat?
Spread 05	A noisy drum?	Tambor have tambor?
Spread 06	Or some bubbles?	Bubbles nooooo
Spread 07	Would he like a car?	Da da um car?
Spread 08	Or maybe a doll?	Hun doll?
Spread 09	Or a robot?	Da da da robot?
Spread 10	Will he choose a jack-in-a-box?	Urghhmmmm (...) Jack in a nooooo

Figure II.4.6: Sal's invented questions during the *Just like Jasper* retell

Notice how Sal is actually incorporating L2 labels and lexis which were not part of the RRAs, in particular in spread 04 he uses the L2 word "rat", and in spread 05 the verb "have". On two occasions he invents, "Da da ..." (spreads 07 and 09), which appears to be a common strategy and one also observed in School 01 especially. The question in spread 10 baffled him, and accompanying his sound effects he made some very funny faces. Sal's retell was not a re-enactment of our RRAs, but a fusion of our shared RRAs and what he knew and had experienced at home.

Figure II.4.7. shows an interesting retell given by RR, part of retell group 6 from School 02.

Book part	Verbal text	RR's repeated structure
Spread 03	Will he choose a ball?	An a ball no
Spread 04	Or perhaps a clockwork mouse?	An a mouse no
Spread 05	A noisy drum?	An a drum . no
Spread 06	Or some bubbles?	An a bubbles . no
Spread 07	Would he like a car?	An a car . no
Spread 08	Or maybe a doll?	An a /doll . no
Spread 09	Or a robot?	And a robot . no
Spread 10	Will he choose a jack-in-a-box?	And a Jack in a boc. no
Spread 11	No. Jasper doesn't want any of these. What has he chosen?	
Spread 12	It's a little cat. <i>Just like Jasper.</i>	And a cat /like Jasper

Figure II.4.7: RR's repeated question structure during the *Just like Jasper* retell

RR was a very quick and motivated child, and he loved English. He picked up new words very quickly and loved showing what he knew how to say by using English in context consistently during activities and in the RRA

sessions. He has been referred to in several of the previous sections. During his group's retell, he created a structure which he used repeatedly to retell the story, inferring a question, despite not using a questioning intonation. His repetitive structure was also used on the last spread to describe finding the toy cat.

In School 03, MN, also a very motivated child who quickly picked up new words and enjoyed using them in context, used a question-like formation during the retells. He imitated the "Or...?" structure in spread 04, 06, 08 and 09 of the verbal text questions. In Figure II.4.8 you can see he is repeating "ou" representing "or" in some of the questions, and inventing something that sounded like the question "Will he chose", it became "ou u chilli ..." (Annex A5.3, School 03 retell 5b, p. 5, line 53):

Book part	Verbal text	Session a	Session b
Spread 10	Will he choose a jack-in-a-box?	Ou jack in a box	Ou . u chilli a jack in a box?

Figure II.4.8: MN's question structures during his *Just like Jasper* retells

These children were creative in their language use, incorporating memory and imitation with meta-linguistic strategies enabling them to produce very significant and meaningful utterances during their retells.

1.4.1.2 Children's question-answer narration

This example of response actually sits somewhere between children narrating and importing, the latter will be discussed in section 1.5 of this chapter. As has been repeatedly stated, during *Just like Jasper* children were not able to memorize the various question forms used in the verbal text. So in almost all cases retell groups imitated what they had done in the RRAs, which was to label and negate in one breath: a kind of question-answer monologue cum dialogue. For most children this was the narration, which they chorused from RRA 2 onwards and brought with them into the retell. It occurred in nine of the fourteen retells in School 01 in eight of the eleven retells in School 02 and seven of the eight retells in School 03, making a total of 24 of the 33 retells.

The creation of monologues cum dialogues have already been referred to - one child labelling and negating in one utterance and the other children in the group just negating: the former is a monologue, the latter is a kind of response to the labelling, hinting upon a dialogue. These negations could be vocalized, spoken in the L1 or the L2, or given using gesture, wagging a finger or shaking a head. All these variations were evident in the read alouds as well. The figure below shows the monologues and dialogues from one retell in School 01. Notice how the L1 and L2 are used together, the majority of the toy words are in the L2, bar those the children struggled with memorizing, namely “drum” and “robot”, and in the main the negation is in the L2, however on one occasion it appears in the L1. It was a regular occurrence in all retells, to switch from L2 to L1 words, even if children were capable of saying the word in the L2. It showed they easily moved between codes within their linguistic repertoire.

Book part	Speaker(s)	Retell 4b
Spread 03	FranS	Ball no
Spread 04	ALL	Mouse no
Spread 05	FranS	Tambor no
	Dan & Rod	No
Spread 06	ALL	Bubble no
Spread 07	ALL	Car
	Dan	Não
Spread 08	ALL	Doll no
Spread 09	Rod	Robô
	Dan & FranS	No
Spread 10	Dan	Jack in a box
	ALL	No

Figure II.4.9: School 01, Retell group 4: monologues and dialogues during the retell of *Just like Jasper*

The speakers have been identified in the figure so that it is possible to see that both an individual and the whole group, made up of three children, contributed to monologues of label and negation (spreads 04, 06, and 08), as well as to short dialogues (spread 07, 09 and 10).

1.4.2 Written-like narratives during *Rosie's Walk*

As with *Just like Jasper*, the verbal text of *Rosie's Walk* was not repetitive, and there were very few occasions when the verbal text was produced ad verbatim in its entirety or in parts. In truth, the retells of *Rosie's Walk* were predominantly in the L1 (see Annexes A9.7 - A9.9), though there was still a great deal of labelling in the L2 and there were occasions where children produced written-like similar narratives (see section 1.3.1 of this chapter).

"*Rosie's Walk*", the very title of the picturebook, was memorized easily and most retell groups used it as they looked at the front cover, the half title page and the title page. Several groups in School 01 presented written-like narratives, produced from memorizing parts of the verbal text, prompted by the illustrations. An entertaining narrative from group 4, on the title page, occurred based on the actual verbal text of the picturebook. Dan used the L1 to say that this illustration represented Rosie's journey and this prompted FranS to describe this journey using extracts from the verbal text within the picturebook, see line 6 of Excerpt II.4.4:

5. Dan /*Ela faz o caminho* [points to hen hutch] [traces a route from
 verso to recto and pauses on beehives]
6. FranS /[Points to the pond in recto] whats di pond . around di yard .
 de rooo uuuund [waves over the spread]

(Excerpt II.4.4: *Rosie's Walk*, School 01, retell group 4, Annex A5.7, p. 13.)

At least two retell groups in all three schools were able to say something that could be categorized as written-like similar. Figure II.4.10 gives an overall look at the different examples given in all three schools. Seeing the written-like narrative attempts together like this was quite surprising. It was not expected that School 03 would use the verbal text in any form as there was a feeling that the children were using no English during the RRAs. Diary notes after RRA 7 read, "children are using practically no English to talk about anything, least of all the illustrations!" (Diary notes, *Rosie's Walk*, RRA 7, 6th May, 2009). Nevertheless, five of the six retell groups actually produced written-like similar utterances:

School 01	<ul style="list-style-type: none"> • Group 3 - wen for a walk / round the pond/ under <i>da</i> beehives • Group 4 - whats <i>di</i> pond / around <i>di</i> yard / <i>de</i> rooo uuund • Group 5 - Over the haystack • Group 6 - cross the yard • Group 7 - <i>Foi</i> under
School 02	<ul style="list-style-type: none"> • Group 2 - Pond / A mill • Group 6 - out <i>da</i> pond / haystack / sst <i>da</i> mill/ fence / unda <i>da</i> beehive / dinner
School 03	<ul style="list-style-type: none"> • Group 2 - Rosie's the haystack / dinner / beehives • Group 3 - Rosie the hen • Group 4 - Over the haystack / through the fence • Group 5 - walk / and a pond / over <i>da</i> haystack / in <i>da</i> beehives/ unda <i>da</i> beehives/ • Group 6 - over <i>da</i> haystack / dinner

Figure II.4.10: The written-like narratives used in the *Rosie's Walk* retells.

1.4.3 Print-governed behaviours.

Print-governed behaviours demonstrate that children are on the brink of conventional reading as they try to sound or spell words, point and follow along the letters of words as they say them, and pay attention to print as a coded unit (Clay, 1967; Elster, 1994; Sulzby, 1985). School 02 was most actively involved in these behaviours, evident from the RRAs on front cover of *Just like Jasper*, when children recognized the colourful font and pointed to the letters of their names. Certain children in this group also recognized the name "Jasper" on the title page and on spreads where it reappeared in the body of the book.

During *Good Night, Gorilla!* children in all groups consistently pointed to certain words in the speech bubbles and attempted to match what they were saying with what was written. During spread 11, the illustration with seven speech bubbles saying "good night", children often pointed to and said each speech bubble, coordinating the seven sets of formula with the seven speech bubbles. To note here, children actually changed their voices in relation to the sizes of the speech bubbles, something the teacher had also done as she read the story: big speech bubbles were said in deep voices, and little speech bubbles were squeaked.

During *Rosie's Walk*, children also ran their fingers along the title words, in particular on the title page, but rarely during the actual body of the picturebook. However one child's behaviour differed greatly from all the others. Rui, previously mentioned as noticing the verbal text, gave two retells, one integrated in a group of three, during which he dominated the retell by focussing on the words and the reading of them, and another which he gave alone, as the others decided to return to the classroom. During this retell he sounded out words as he moved his finger along them. What Rui was doing was "spontaneous reading" (Holdaway, 1979, p. 60), reading successfully without receiving direct teaching from parents or teachers. Rui's spontaneous reading typically included the use of strategies as well as the discovery of strategies. For example, during his sounding out of words Rui used his own understanding of Portuguese phonetics, a strategy he found usually worked, and so what he read did not always sound like the words he had heard during the RRAs. See Figure II.4.11 below for his strategy use:

Words	What Rui heard	What Rui read
Pat Hutchins	Pat Hʌtʃɪns	Pat Hʊtʃɪ:ns
For Wendy and Stephen	For Wendy and Steven	For ʊ:ɛndɪ and step hen
Through the fence	Thru: θɒ fens	Thru: ʌg di: fen ka

Figure II.4.11: Rui's spontaneous reading of *Rosie's Walk*

Rui was discovering that in English the phonetic sound of letters was different to the one he had discovered in his L1. Rui's retell deserves to be more considered, but it is not the objective of this study to do so. What is important here is the possibility that these English picturebooks gave Rui. Through browsing with them in the class library and also retelling in small groups, he was able to practise and demonstrate his growing skill in reading. It gave him a feeling of confidence and the fact that he wanted to retell the story alone was a triumph, as he had not wanted to repeat the retell experience with any of the other picturebooks.

1.4.4 Summary of picture- and print-governed behaviours

To conclude this section related to analysing the retell corpus using an adaptation of emergent reading schemes, it is important to highlight that children produced retells which demonstrated emergent reading behaviour right across the classification scheme. This occurred during *Just like Jasper*, the first picturebook, used in Janaury 2009, as well as with *Rosie's Walk*, the last of the picturebooks shared five months later, in May 2009. The retells from *Rosie's Walk* in particular, as it was towards the end of the children's school year, confirm that children vary considerably in their progression along the path to conventional reading.

In Figure II.4.12, two of the retells from School 02 have been placed side by side to illustrate the diversity in children's emergent readings. Two groups were chosen from School 02 so that they can be viewed in the knowledge that each retell group has been provided with similar affordances in the L1 and the L2 - textually and contextually they are as equal as they could ever be. Yet the two groups gave very different retells. Not only in the amount of L2 they actually used but also in exhibiting different positions on the developmental scale of emergent reading. Group 3 used written-like narratives, this was the group that Rui belonged to, so he was trying to read some of the verbal text on the page, but they also labelled more L1 words to describe or refer to aspects of the visual text, in particular on the wordless punchline spreads. Group 5 followed action in the L1 and inserted only two L2 content words into their descriptions. These two examples demonstrate that learners differ in their emergent reading skills, but also in personality and cognitive styles (see Ellis, 1994; Ehrman et al, 2003; Larson-Freeman & Long, 1991), which amongst other things will have affected their ability to remember L2 words and formulas.

This study is not about individual differences, but about the affordances for L2 development that the illustrations provide children during repeated read alouds. It is how children act upon these affordances that affects the different responses seen given by the each group of children. This discussion is related to groups of children, selecting individuals or small groups only to demonstrate certain phenomena, thus highlighting what some children made

of these affordances. It would be an altogether different study if individuals in each group had been selected and their development followed.

Book part	Retell 3a	Retell 5
Front cover	Rosie's walks	Walk Rosie's walk
H/title page	Rosie's walk	
Title page	Rosie's walks [Discussion about whether the page is for reading or not]	Rosie's walk
Dedication		Rosie's walk
DS01	Rosie [] for a walk [focus on illustration]	
DS02	Across the yard	A galinha foi passear [runs finger along words]
DS03	Fox Bateu no nose	E depois vai-se picar e bater com o nariz
DS04	Ha ha Around do pond	Bateu no nose aleijou-se
DS05	Splash splash [points to bird] Onde é que se diz splash?	Caiu no lago e os sapos fugiram E a borboleta
DS06	Ova da haystack	A raposa tá a saltar
DS07	Não há nada para ler Eu pensava que ia cair em cima dos cornos. Saltava logo	E a raposa caiu na palha e a galinha continuou
DS08	Past di mill flour É o moinho	O pé preso e depois vai deitar milho
DS09	Splash Cho aaa Dua viraaa	A galinha começou a andar e o cordão destaou-se E caiu a farinha
DS10	Thru ag de fen ca Vai para a casa das abelhas	Depois a raposa saltou e vai cair na carrinho
DS11	Vai para bee	Depois caiu na carrinha e as abelhas fazem bzzz [points to beehives] E a galinha continuou a andar
DS12	Bee Onder de beehives Butterfly Olha os bees	O carro caiu nas costas da bee E a galinha passou por baixo
DS13		Depois a raposa fugiu-se cheio do medo A galinha continuo a andar
VB	And got dac in teem for diner	Depois era hora da jantar

Figure II.4.12: Two retells from School 02 demonstrating diversity in emergent readings

1.5 Children's importations

Importations are a phenomenon mentioned in the work of Elster (1994; 1995; 1998), and are defined here as talk or action memorized from the RRAs which is unrelated to the verbal text. Importations were usually related to discussions that had occurred during the RRAs, often referring to the illustrations, but not necessarily. Elster (1998) describes importations as coming from illustrations, general world knowledge and experiences, and other texts. As was seen in the RRAs, children's responses also include these areas of influence. Naturally, if children responded during the RRAs in relation to the five responses (analytical, intertextual, personal, transparent and performative), it is likely that these will be apparent in the retells. Indeed, the retells showed that the children in this study brought importations from all five responses.

Importations were rife in the retells, so much so that it was their observed appearance in the first retells of *Just like Jasper* that prompted a more indepth appreciation of their role in the children's re-enactments. One of the trends appears to be that the children's importations were related to the accumulated narratives described in Part II, Chapter 3, section 2.3. An accumulated narrative involved children repeating whole chunks of language, which over time would become memorized. Additionally, accumulated narratives existed because the children themselves had made reference to and were interested in something, so they were child-centered utterances, with individual meanings for individual children. The example of Sal's focus on "*focinho*" instead of "*nariz*" (see Part II, Chapter 3, section 1.3.2.2) comes from his particular interest in using the right word as a label.

Each picturebook prompted different responses from the children during the RRAs, and these responses affected the importations children brought with them to the retells. Each picturebook is discussed separately in the following section.

1.5.1 Importations in *Just like Jasper* retells

During *Just like Jasper*, the importations reflected how the children had participated during the RRAs. This included the question-answer narration;

references to illustrations in the peritext, identifying of the envelope and money on pages 3 and 4 and playing happily with his toy cat on the copyright page; the dancing doll and her shoe and the mouse catching robot. However, as each school had responded differently, according to their own interests and collective linguistic repertoires, importations differed accordingly.

In School 01 "playing" was used to describe the copyright page by ten of the fourteen retells. Their obsession with mice also carried through into the retells, with five of the eight groups referring to the mouse in the majority of spreads. In School 02 all groups made reference to the money on page 4 of the peritext and some groups imitated the money gesture that RR had initiated during the RRAs. Finally, School 03 imported their describing the plot response to spread 02. During the retells, instead of labeling the toys in the L2, which occurred in School 01 and 02, two of the five retells in this group summarized the narrative and described illustrations on spreads 08 and 09 and only one group labelled the toys. This meant that the amount of L2 was not as great during the retells in this school. Excerpt II.4.5 below shows what one of the groups in School 03 did on spread 02:

26	Bea	[Points to the robot in recto] Vai comprar um robô para
		apanhar os ratos
27	RM	Vai comprar um boneco igual a ele [Turns page to spread 03]

(Excerpt II.4.5: School 03, *Just like Jasper* group 2 retell a, Annex A5.3, p. 43.)

Notice that there is no use of the L2 at all in this excerpt, which is contrary to the other schools' approaches to this spread. In addition to the importations brought from responses made to the visual aspects of the picturebook, the question-answer narration described in Chapter 3 was also brought into the retells. In each school all but one group used this format of the content word plus "no". This is probably the most obvious importation of all in *Just like Jasper*.

1.5.2 Importations in *Good Night, Gorilla!* retells

This picturebook produced importations from the children even though they knew the verbal text and in most cases used it during the retells. They still

commented on things they had referred to during the RRAs. There were certain comments which became so much part of the RRAs that it was a surprise if they didn't appear in the retells. Each school had its personal collection of comments which were carried through.

In School 01 one such comment was "*E a girafa vai baixar o pescoço*" which was mentioned by six of the eight retell groups. Other importations included the use of "*casca dura*" for "armadillo"; reference to the "parrot" in spread 01; the ball that looked like a globe in spread 03; the "little" toy animals in spreads 01, 03, 05 and 06; the mouse struggling with the heavy banana; the wife looking "*admirada*" and her blue eyes on spread 13; and the mouse imitating the gorilla in a back matter epilogue illustration.

In School 02 there was a much bigger adherence to the verbal text than in any of the other schools, which eliminated the possibility of many importations appearing. However, the most used expression was "surprised" used in spreads 12 or 13 by all retell groups in this school. Four of the six groups also included "Good night zoo" on spread 07 or 08; something which had become part of their group narrative in RRA 4. There were also individual importations regularly used by one particular child, for example, the accumulated narrative "*a mulher tá surprised e o gorilla tá happy*", which appeared in just one retell, used by Rui who had instigated this particular description during the RRAs.

In School 03 all groups encouraged the gorilla to "*foge!*", an accumulated narrative which had been very present in the RRAs. Four of the groups also used "run" very successfully. Additionally, the retell groups in this school included references to the "bike", the "key", the "ball", and the "mouse" in numerous spreads; "*Babar*" on spread 03; the "living room" and "bedroom" (two lexical items that had been encouraged, as this group were playing with these words in their English activities); and of course "shoe", which they had referred to in *Just like Jasper*, and throughout the RRAs of *Good Night, Gorilla!*. Three retell groups also included "back to the zoo", or something similar, an expression that had included by the teacher in all RRAs in all schools on spread 14. Importations then, were very evident in School 03, even though they also used the verbal text quite extensively.

1.5.3 Importations in *Rosie's Walk* retells

During the *Rosie's Walk* retells, the biggest importation was the retell strategy of giving away the punch line, which during the RRAs was evident and discussed in section 1.1.2.3 of Chapter 3. Of the 30 retells, only one did not include at least one giving away of the punch line, and most used this technique on more than half of the set up spreads. The one retell which did not use the giving away the punch line phenomenon was Rui, in School 02 who gave a print-governed retell and focussed on reading the words (see section 1.4.3 of this chapter).

Figure II.4.13 is an example of a summarized retell, showing a number of different importations. It shows the giving away of the punch line on four of the set up spreads, indicated with the code, *Impt GPL*. Notice that this figure also shows a number of other importations, several related to the discussions which took place during the RRAs, *Imp D*, and those related to illustrations, *Impt I*, in this case L2 labels which have been remembered and reused.

There are four importations that deserve highlighting here with reference to all the retell groups in the three schools:

- Response to the dedication page repeats comments made in RRAs 1, 2 and 3 about the picturebook being made for two children. The dedication page was referred to in 50% of the retells in School 01, Group 7 were able to remember the dedication in English, groups 6 and 8 referred to the discussion in Portuguese about it being for two children. Finally, groups 1 and 3 referred to it and invented a description for the spread (line 11, Annex A5.7, p. 7). Group 3 were particularly entertaining, as they used the name of their English puppet, *Cookie*, in the dedication - they were, after all, telling their version of the story to *Cookie*, "*azi cookie as e port*" (line 07, Annex A5.7, p. 9);
- Spread 04 and the children's reference to dirty water, "*agua suja*". This reference appeared in RRAs 3, 5 and 6 and was mentioned in retells by groups 3, 6, 7 and 8;
- Spread 10 has a minimal reference, "*não é flour*", which speaks loudly of a discussion about what was in the sacks in the carts in

spread 10. The children thought it was flour and in RRA 4 it was explained that it was the wheat grain before going to the mill to be made into flour (see Annex A5.6, p. 13, line 13), this was mentioned again in RRAs 5 and 7;

- Finally the back verso page was regularly referred to using the description "hora do jantar", again an importation from a translation made of this page in RRA 1 (see Annex A5.6, p. 4 line 140). Groups 1, 5, 7 and 8 mentioned this in their retells.

School 01, Group 8 - Cat, Ped & MM - retell a		
Book part		Importations
Front cover	Rosie's Walk	
H/title page	Rosie's Walk	
Title page	Rosie's Walk	
Dedication	Tá escrita para dois meninos	Impt D
Spread 01	A raposa tinha fome	Impt D
Spread 02	Vai bater com o nariz No ancinho	Impt GPL
Spread 03	Tá a bater com o nariz	
Spread 04	Vai cair na agua suja	Impt GPL Impt D
Spread 05	Ploash	
Spread 06	Vai cair na palha mouse Mouse	Impt GPL Impt I
Spread 07	Ah já caiu	
Spread 08	[Points to sack] flour	Impt I
Spread 09	Flour	Impt I
Spread 10	[Points to sacks in cart] flour Não é flour	Impt D
Spread 11	[Runs finger from cart to beehive] eee	
Spread 12	As abelhas vão picar a raposa Bees	Impt GPL Impt I
Spread 13	Toda	
Back verso	Chegou a casa Às mesmas horas do jantar	Impt D

Key: Impt D = importation related to a RRA discussion; Impt GPL = importation of giving away the punch line; Impt I = importation related to analysis of illustration

Figure II.4.13: An example of summarized retell indicating the different types of importation during *Rosie's Walk* (School 01, retell group 8)

Not all importations were made by all groups in a school, nor were they pertinent to group narrations. An example came from FranS, the class clown, who was quick to pick up words and expressions. During RRA 6, FranS

decided that "O fox *está a tramar uma cena*" (Annex A5.6, p. 19, line 30), a colloquial expression. He only mentioned it the one time, but it appeared in some of the retells. The group he belonged to mentioned the idea, as did group 2 (Annex A5.7, p.5, line 14). But the animated way that FranS and his two friends refer to the colloquialism is entertaining and shown in Excerpt II.4.6 below. Dan, in line 27, takes the theatricality quite seriously and pretends to be trembling with fear:

- 23 Dan *Tá a fazer um plano*
24 FranS *Não . ideias*
25 Dan *Não* [tries to turn page]
26 FranS *Não . (to Dan) ela tava a tramar . ela tava a tramar as cenas .*
TRAMAR CENAS
27 Dan *AHHH . /até estou a tremer* [turns page to spread 02] *Uá . vai*
cair aqui [touches the rake handle]

(Excerpt II.4.6: School 01, *Rosie's Walk*, retell group 4, retell B, Annex A5.7.)

As shown in the examples from School 01 described above, importations played a significant part in the retells, for the children were non-readers and therefore depended upon memory and the illustrations to retell the picturebook. Children brought a good deal from the shared read aloud experience to the retell. The one importation which prompted most use of the L2 was that which was directly associated with labelling and describing action, when L2 content words were inserted into L1 phrases. But the whole read aloud experience, in its recurrent form, contributed to the children's retell narratives and this, by nature of the context, implied use of both L1 and L2.

1.5.4 Importations from other texts

On one or two occasions in School 01 only, during the retells children referred to other texts which had not been indicated in the read alouds. Group 3, mentioned above, or rather one particular child in the group, FranS, brought much from other texts to his English activities and the retell sessions. In the retell he gave with two other children, FranS uses "Was da

mouse . sweet mouse" (Annex A5.7, p. 14, line 50). This can only have come from his exposure to television, film, or computers. He also made a reference to a picturebook the class had looked at, *Meg's Eggs* (Nicoll & Pienkowski), "Phewr . plink . plonk plink", the words that are associated with the appearance of three eggs when Meg the witch makes her first spell. *Meg's Eggs* was also referred to by retell group 1, where MF brought in the reference when her peers pointed to eggs in the nest in spread 03. She was quite impressed by herself when she made the connection, shown in Excerpt II.4.7, line 50:

45	MF	É Meg eggs
46	EngT	Meg's eggs ha ha
47	Ti	Eggs
48	MF	Megs
49	Ti	<i>Mas ela estava quase a apanhar</i> [points at fox then at Rosie]
50	MF	<i>Primeiro eu disse eggs e agora eu disse megs</i>

(Excerpt II.4.7: School 01, *Rosie's Walk*, retell group 1, retell a, Annex A5.7, p. 2.)

MF and her peers went on to repeat the mention of *Meg's Eggs* in their second retell. Group 7 also referred to *Meg's Eggs* (see Annex A5.7, p. 19, line 52).

The last of the intertextual references, which were not re-enactments from the RRAs but were used in the retells, comes again from retell group 3 whose retell could be categorized as nothing less than a performance. For some reason, FranS uses "family" in relation to the sacks of flour in spread 09 and this incurs a short rendering of a song the children had sung about the family in their English classes (see Annex A7.1). Excerpt II.4.8 shows the sequence of utterances:

55	Dan	[Turns page to spread 09] <i>Vá baum</i>
56	FranS	[To Dan] [Points at open sack] <i>Fam i li # a ideia do ###</i>
57	Dan	He he he . family? [turns page to spread 10]
58	Rod	(Singing to a tune they know) <i>Family . my family</i> [points at fox] <i>o que uuu</i> [points into the air with his index finger]
59	Dan	He he he ah

(Excerpt II.4.8: School 01, *Rosie's Walk*, retell group 4, retell b, Annex A5.7, p. 14.)

Schools 02 and 03 did not make any references to other not-before-mentioned texts during their retells.

Importations then were the reflection of the children's responses during the RRAs: they were re-enactments of group narratives, created as the RRAs progressed, or alternatively individual children remembering and incorporating personal significances either from the RRAs or from some other event. Whether the importation was in the L1 or the L2 depended to a large extent on how a particular response had evolved through the RRAs. On some occasions they were made in the L1, on others they were in the L2.

1.6 Summary of retells

Summarizing the analysis of the retells it is possible to say that children used both the L1 and the L2 to retell the picturebooks. The RRAs provided affordances for children to interact with and use their linguistic repertoire, and the children took from these occasions what they each wanted or needed as individuals. No one child was the same, and each retell, though created by two or three children, was different. However, there were threads of narrative which appeared in most retells, some leaning more on the L1 and others incorporating more of the L2. In most cases the retells were re-enactments of the RRAs, but the children's position on their path to become readers evidently affected how they gave their retell and this in turn affected how much of the L2 it included.

Children were unable to memorize the verbal texts of the picturebooks which were not repetitive, so *Good Night, Gorilla!* was the only picturebook where children were able to remember chunks of the verbal text to any great extent. In all but one case, during the retell of *Rosie's Walk*, children's retells remained heavily reliant on the picture-governed behaviours, with the illustrations supporting their memories and thus their re-enactments.

Each picturebook afforded a different way of retelling. *Just like Jasper* relied heavily upon the question format, which children recreated by using the toy word and sometimes giving it a questioning intonation together with a reply. The *Good Night, Gorilla!* retells consisted of mainly the verbal text, with occasional inserts of labelling or following action. *Rosie's Walk* was the

most challenging for the children as the retells were predominantly in the L1. The phenomenon of giving away the punch line was even more evident in the retells and delineated how children narrated the story. Its dependence upon illustrations is emphasized by the fact that the only retell which did not contain the phenomenon was a print-governed attempt at retelling.

The format of each picturebook also afforded different amounts of exposure to the L2. As shown in Graphs II.3.3, II.3.2 and II.3.3, *Just like Jasper* gave the children opportunities to memorize the content words in the verbal text as they were represented in the illustrations, but during the retells they produced very little L2 which fell outside the remit of the verbal text.

Good Night, Gorilla! afforded the children with opportunities to use the verbal text successfully, and the visual text also prompted L2 use which was different to that found within the verbal text. The fact that there was little overlap between the visual and the verbal texts meant there was a greater range of L2 afforded for children to eventually use to create meaning. However, as depicted in the graphs, talk was greater in amount during the RRAs, and in Schools 01 and 02 was less during the retells. This may have something to do with the children's belief that pages with words are for reading and pages without are not. Nonetheless, children used more L2 to retell this picturebook overall than they did to retell *Just like Jasper*.

Rosie's Walk was different again: its non-repetitive verbal text was reproduced to a certain extent, using written-language similar - surprisingly more so than one would have predicted from observing the children's participation during the RRAs. As with *Good Night, Gorilla!*, there was little overlap between the words and the pictures and so there was a greater range of possibilities for children to eventually re-produce in the L2: indeed in the case of School 01, they produced more L2 during *Rosie's Walk* than with the other picturebooks. However, the visual text was so overpowering that the children picked up on the strong visual narrative and used that to create their own versions of a highly entertaining combination of pictures and words, predominantly in the L1. It could be argued that the children's inability to reproduce the verbal text was an indication that they did not

understand the words and that they were missing out on the irony created between the two modes, the visual and the verbal. There is no way of knowing, but for certain the children were aware that it focussed on the hen's stroll; it just wasn't interesting and memorable enough to be repeated.

The answer to the issue statement "How do children use the L1 and L2 to retell each picturebook?" is a fairly simple one. Children used the L1 and the L2 in the same way that they used it during the RRAs. They regurgitated formulaic phrases based on the verbal text, in part or in its entirety; they labelled and identified using L2 content words or formulas, and they described action in the L1 inserting L2 words or formulas. On occasions, they remembered the holophrases, which represented the adult-like utterances they had heard rephrasing their L1 descriptions during the RRAs, or those their peers had imitated. But they were also creative with their imagination: in School 03, a child in retell group 2 used the word "fox" as a baseline for various extensions, creating "Fox on *da* nose" (A5.7, p. 42, line 12), "a fox an *da* flour" (A5.7, p. 43, line 56) and "fox a *hayns* stack" (A5.7, p 43, line 66): each clearly describing the next spread thus giving away the punch line, but certainly not imitating anything that he had heard during the RRAs. This is one of the many examples of children being creative with language, taking risks and building on previous ideas (Fletcher, 2001). Thus, children did not only re-enact, but were creative with what they experienced, fashioning original utterances by pasting words and formulas together to create something altogether different.

As the L1 framework for later L2 use had already been created during the RRAs, the retells served literally as a platform for the children to re-enact what they had experienced during the RRAs. They imported the language they had used during the RRAs and used it, sometimes as it was, sometimes creatively. The information sources (Elster, 1994) that supported the children's re-enactments were:

- the visual text of the picturebook;
- the printed word;
- the child's memory of the RRAs;

- the child's memory of personal experiences;
- the child's personal knowledge base.

Children combined visual clues (the pictures and sometimes the words) with non-visual clues (memory) to produce their re-enactments, or as Elster states, "in the creation of emergent readings" (1994, p. 413). The first three information sources were more apparent in these results, though all five were observed in action.

The retells gave children an opportunity to use the L2 if they were ready to do so. Not all children were, but many enjoyed the experience and the excitement of using their linguistic repertoire to create further significances.

Conclusions

This final section completes the study with a brief summary and interpretation of the findings. These results will be discussed with a view to providing assertions based on the issue statements made at the beginning of the study. The validity and reliability of this study will also be considered, as well as its limitations. To terminate, the most important implications for teachers and their classrooms are highlighted, together with suggestions for ways in which this research might be continued, in such a way that the potential of picturebooks in both early years education and other educational contexts is better understood.

1. Summary of findings

The main questions of this study outlined in 2007 when applying for funding, were “How is language development extended when the visual texts of a picture book are used as affordances?” and “Which kinds of word–picture dynamics within a picturebook are more successful for promoting language development?”. The transformation of the issue statements as the study progressed became:

1. How do children respond to picturebooks with different picture-word dynamics?
2. How does this response evolve during repeated read alouds of the picturebook?
3. What is the relationship between the L1 and the L2 during the children's responses?
4. How do children use the L1 and L2 to retell each picturebook?

The data and its analysis have enabled the creation of certain assertions in relation to the initial research questions and issue statements, based on the systematized knowledge acquired while attempting to understand the phenomena, which prompted this study. Children do respond overwhelmingly to the illustrations in picturebooks, and this response does afford opportunities for language development. The choice of methodology does not provide confirmation that pictures provide greater opportunities than words

for development, but instead the study has highlighted the importance of understanding how pictures can increase language use through interaction thus providing opportunities for language development. Additionally as stated by Nikolajeva & Scott (2000) and Baptista (2008) it would appear that picturebooks at the simple end of the picture-word continuum do leave children more passive in the sense that they use language that goes no further than the verbal text. However picturebooks at the complex end of the picture-word dynamic promote more active meaning making using both the visual and the verbal. This results in more interaction between child, children, teacher and picturebook and thus more language use. This language use can be considered predominantly child-led, pertinent to individuals, the group of children and their linguistic repertoires, and resulting from the different responses within Sipe's (2000; 2008a) theory of literary understanding.

To continue, this section looks at each issue statement and delineates the proposed assertions.

Issue statement 1: How do children respond to picturebooks with different picture-word dynamics?

The analysis of the children's responses during the RRAs showed that all the picturebooks prompted responses, the majority of which were spontaneous. However, considerably more child-initiated discussion arose from the picturebooks at the complex end of the picture-word dynamic and the majority of which were brought about by the picturebook illustrations. An assertion is therefore made that picturebooks with a more complex picture-word dynamic afford a more active involvement from the beholder, provoking more discussion and therefore language use. Bland (2007c) has made similar assertions about using picturebooks in ELT. The discussion, prompted by the picturebooks at the complex end of the picture-word dynamic, was primarily in the L1. But, due to the fact that children were exposed to repeated read alouds, what was initially in the L1 over time permuted into the L2. Assertions about the movement from L1 to L2 will be shared in later paragraphs. Understanding how children responded to the different

picturebooks is important in answering the issue statement above.

Sipe's (2000) theory of literary understanding was a useful tool to support the analysis of the children's read alouds. The theory defines the different functions that each response enables children to bring into fruition through a text (in this case the picturebook). Children demonstrated the five enactments outlined in Sipe's theory: through the hermeneutic stance, an analytical and an intertextual response; through a personal stance, a personal response; through an aesthetic stance, a transparent and a performative response. Each response contributed to understanding how and why the children interacted with and responded to the picturebooks as they did. No matter what the picture-word dynamics were, children were observed responding within all the categories. However, from the results it is evident that children took an overwhelmingly analytical stance to each picturebook. Thus, no matter how simple or complex the relationship between the pictures and words was, children in this study consistently attempted to make meaning using the visual text, or the visual and verbal texts together. In all but the analysis of story language, the children used the illustrations almost entirely for this purpose.

Within the analytical response the picturebooks prompted different reactions from the children. The picturebook at the simple end of the continuum prompted a response that limited itself to the verbal text as the pictures showed what the words told. Focus on the illustrations was no more than the natural emphasis given to them by children who were non-readers. The children attempted to say the verbal text with little success, as it was not repetitive in nature. Instead they used the visual text as a prompt for their memories and discussed very little that went beyond the overlap of visual and verbal. This confirms why ELT teachers select picturebooks at the simpler end of the continuum, so that learners can use the illustrations to help them reach the verbal text (Ellis & Brewster, 2002; Hughes, 2008, Gibbons, 2002), and indeed when it is repetitive, as we saw with *Good Night, Gorilla!*, we know that it is very successful in supporting children's memory (Dunn, 2012; Linse, 2006; Linse, 2007; Mourão 2009).

The two picturebooks at the more complex end of the picture-word dynamic continuum showed a marked difference between the sub-categories in the analytical response. It would appear that the more complex the picture-word dynamic is, the more the children respond to the illustrations and the less attention they pay to repeating and imitating the verbal text. This is accentuated if the verbal text contains no repetition. From this we can further confirm our first assertion, that picturebooks at the more complex end of the picture-word dynamic provide more affordances for response through the illustrations.

When teasing out the sub-categories into further sub-divisions, it became clear that responses were dependent upon not only the picture-word dynamic, but upon the structure of the picturebook as well. This was particularly evident in *Just like Jasper* and *Rosie's Walk*. Both these picturebooks were similar in that they had a predictable structure to their visual text, contrary to the unpredictable, non-repetitive visual text of *Good Night, Gorilla!*. A further assertion is that the picture-word dynamics cannot be separated from the picturebook format and structure, and that both affect how the children respond.

Each of the stances taken by the children was important in understanding how children responded during the RRAs and, as Sipe (2008a) also concludes from his studies, the literary understanding that emerged and developed resulted from the "intense social interactions" (p. 195) that took place during these read alouds.

Response in the L2

It would seem that each book afforded very different opportunities for using the L2 related to the verbal text. This confirms that when focussing on the words in picturebooks, something that pertains to the selection of picturebooks for the ELT classroom, a picturebook at the simple end of the picture-word continuum is indeed more suitable, for children are likely to reproduce much more of the said verbal text. However, if both the visual and the verbal texts of a picturebook are taken into consideration, especially when the picture-word dynamic is complex, a picturebook which contains no

repetitive verbal text will afford opportunities for more talk related to the illustrations and a picturebook with a repetitive verbal text will afford opportunities to reproduce the verbal text as well as to talk about the illustrations.

Talk around illustrations was primarily in the L1, at least to begin with, thus the picturebook with no repetition in the verbal text and a complex picture-word dynamic will produce more L1 talk than L2 talk. We have seen that there is a caveat to this condition. Results showed that when children already knew an L2 word or expression, or if it was easily memorized, they were able to use it in relation to the visual text in a picturebook, especially over repeated read alouds. Thus picturebooks at the complex end of the picture-word continuum can lead to more L2 use. For certain, more language use within a socio-constructive perspective will lead to development (Vygotsky, 1986; Wells, 2009), a development that is likely to occur across a child's linguistic repertoire (Lüdi, 2006).

Issue statement 2: How does this response evolve during repeated read alouds of the picturebook?

In trying to answer this issue statement, it would appear that the response itself does not evolve, but instead it is the way language is used during the response that changes. It can safely be said that children continued to respond following the theory of literary understanding throughout the RRAs, although certain responses were more relevant to earlier RRAs, for example predicting, occurring in RRA 1 only. The other categories of response seemed to reoccur throughout the RRAs, often becoming part of the accumulated narratives. The fact that children were given seven opportunities to interact with the picturebook meant that they were able to analyse narrative meaning on more occasions, often asking questions in the latter RRAs, which showed they were still trying to make sense of what they were seeing and hearing in the picturebook.

It was therefore not response that evolved over the RRAs but language use within the learner's linguistic repertoire. This brings us to the third issue statement, which focuses more specifically on the relationship between the children's L1 and L2 during their responses.

Issue statement 3: What is the relationship between the L1 and the L2 during the children's response?

It is easy for a teacher reading a picturebook in a read aloud situation to feel that the verbal responses being made in the L1 are of no importance in an L2 context, especially when these responses appear to have nothing to do with the verbal text of the picturebook. However, as we can see from the rich descriptions in Part II Chapter 3, the use of the children's whole linguistic repertoire showed that each language played a role in relation to an impulse enacted through the response. There was a visible relationship between the two idioms.

Results showed that when children discussed and commented on aspects of the picturebook which interested them as individuals or groups, the L1 presented a matrix for the L2. In such a way that this assisted the teacher/mediator to recognize what could be rephrased and scaffolded to encourage later L2 use. Certain children also became the more capable peer (van Lier, 2004 also see Part I, Chapter 2, section 1.3.2) and their contributions in the L2 to the RRAs afforded further opportunities of exposure for their less capable peers. This was particularly evident during the analytical response.

Accumulated narratives – repeated references over a series of RRAs to certain visual elements within the picturebook – also emerged as playing an important function in affording opportunities for an L1 label or expression to move into the L2, due to the snowball effect. Results show that accumulated narratives were more frequent during picturebooks at the complex end of the picture-word dynamic, correlating with the greater response in relation to the illustrations.

Allowing the use of the children's linguistic repertoire valued the children's contributions, which were pertinent and meaningful to them as individuals and as groups. As van Lier (2004) has affirmed, the L1 facilitated the relationship among and between learners and their environment, one which valued the use of both languages. Language emerged from the semiotic experience that is meaningful interaction. Under certain conditions, what began in the L1 appeared to move into the L2, following the stages of L1

language development (Tomasello, 2003; Saxton, 2010, see also Fleta 2011).

Linguistic repertoires and language mixing

In Chapter 2, Vygotsky is quoted as stating that the L1 is "a mediator between the world of objects and the new language" (1986, p. 161). This study has shown that it is not just the L1 acting as mediator, but all languages in the children's linguistic repertoire that mediated language use and enabled connections between old and new. Firstly, the L1 was used as a reference to connect their present learning within the picturebook to previous knowledge; secondly, to support their interpretation of the picturebook, children used both the L1 and past learning in the L2 to assist present development through the picturebook. Children used both languages in their linguistic repertoire to mediate the new language (the L2) found within the picturebook.

Most of the excerpts selected to exemplify the results of this study show that the children used both the L1 and the L2 together in a sentence. Their intra-sentential code-mixed utterances were seen as a strategy to facilitate communication in accordance to the use of two languages being a "socially constructed norm" (Lüdi, 2003, p. 186) while interacting with relevant others in the classroom context.

If the use of two languages to create an utterance is considered positive in promoting language development, what assertion can be made in relation to the issue statement, "What is the relationship between the L1 and the L2 during this response?"; More specifically, what is it about the way the L1 and L2 were used that leads to the assumption that development has occurred? First, if a child uses a word or expression in the L2 that they already know, transferring knowledge from one situational context to another, the child is considered to be on the way to mastering it (Saxton, 2010; Wells, 1986; 2009). Second, if a child begins to imitate a word or expression in the L2 - recall imitation in Vygotskian terms (1986) as being an ability to understand what one is doing - from hearing what the teacher or a peer have said, this can also be considered development, even if the L2 is embedded into an L1

utterance. By embedding the L2 into an L1 utterance, the child is overcoming the hurdle of not knowing quite enough as well as showing that they know how to use the particular L2 word or expression within their own L1 morphosyntactic framework. Recall the example of how children in School 01 began using the L2 article before a label (Part I Chapter 3, section 3.3), gradually increasing the extent of L2 within the L1 utterance. This move from using just the label to using the chunk, article plus label, is a demonstration of development.

Issue statement 4: How do children use the L1 and L2 to retell each picturebook?

The fourth issue statement was related to the children's retells, which were referred to as re-enactments, the re-reading of a familiar book by non-readers. The use of the term re-enactment is highly appropriate, for in most cases children retold the picturebooks based on their experiences during the RRAs, literally re-enacting them, imitating the way they used the L1 and the L2. These re-enactments confirmed that the children were able to use the L2, even if embedded in an L1 utterance, spontaneously and in context.

There is no proof that these children would not have been able to retell these picturebooks in such a way before being exposed to them during the RRAs (this study did not include a pre- and post-test). But the very fact that the retells were recreations of the RRAs is an indication that they are a result of the social interactions encountered during the read aloud experience. Holdaway (1979) refutes that such performances demonstrate mere rote-learning, explicating that they include children's personal inventories and comments, not always mentioned in the RRAs. The differences observed between the RRAs and the retells, in particular during *Good Night, Gorilla!* and *Rosie's Walk*, also support the notion that children used language with understanding. During retells of *Good Night, Gorilla!*, many of the children focussed on the verbal text, for it was salient - their comments demonstrated they knew that words were for reading, deliberately ignoring wordless spreads; and during retells of *Rosie's Walk* certain children actually used L2 words and expressions they had not produced during the RRAs, revealing creativity as well as a good memory. Children combined visual clues (the

pictures and sometimes the words) with non-visual clues (memory) to produce their re-enactments, or as Elster states, "the creation of emergent readings" (1994, p. 413).

Thus one of the original questions, "How is language development extended when the visual texts of a picture book are used as affordances?" has been answered. However, there is room for discussion with reference to the second: "Which kinds of picture-word dynamics within a picture book are more successful for promoting this development?" How does a child's use of their linguistic repertoire differ across the three picturebooks? It was observed and noted that quantitatively, *Just like Jasper* made available language related mostly to the verbal text; *Good Night, Gorilla!* gave access to language related to both the visual and the verbal texts; and *Rosie's Walk* afforded contact with language mainly through the visual text, though we saw that the verbal text was evident in some children's retell utterances as well. It was a surprise to find that during *Rosie's Walk*, the last of the picturebooks in the study, more children used L2 words and formulas during the retells that they had not used during the RRAs. A longitudinal study may have supported an assumption that children's listening and concentration skills do indeed improve and enable them to pick up more of the L2 over time.

Is it possible to claim one picturebook is more successful than another? During the RRAs, there was no way of knowing how children would respond to the illustrations, so beyond the verbal text of any of the picturebooks it was not possible to know what the children would want to say, or how what they did say would progress. What is possibly not evident from the results is the way children used the L2 creatively during their retells. This creativity increased over the months, and appeared consistently more during *Rosie's Walk* than in the other two picturebooks. This showed that children's language and understanding was developing as they interacted with each picturebook and subsequently more picturebooks. Vygotsky states that, "learning, development and creativity are composed of each other and influence each other within - and across - our minds" (1997, p. 106). Creativity is both social and dynamic (Moran, 2010) and emerges from the

interaction that exists between the child, the group of children, the picturebook, the read aloud experience and the teacher. This creativity evolves over time, to include elements of what has come before.

A number of children were more creative with language in May than they were in January for they had experienced more, not just in English but through interacting with their world, growing and developing as normal, healthy children do. This undoubtably contributed to their willingness to have a go and use the L2 during the last picturebook in the study. This did not have such an effect on all children, for no one child is the same, nevertheless, the affordances were available for those who were ready to grasp the learning opportunities that arose from an active engagement with their surroundings (van Lier, 2004). This active engagement resulted in participation with and use of language - it resulted in development.

2. Validity, reliability and limitations

External validation or transferability (Lincoln & Guba, 1985) for a qualitative case study is not sought, by nature it is unique - replication is impossible. Nevertheless, in this particular case study the cases, the picturebooks, could be taken into other schools and classes and it is hoped that the "thick descriptions" (Geertz, 1973) provided of the sub-units, as well as the results themselves, impart enough of the context for an interested researcher to assess the similarities between their study and this one.

Internal validation, or credibility (Lincoln & Guba, 1985), has been shown in the study through the triangulation of methods and data, two of Denzin's (1978) four triangulation methods. Several data collection techniques were used during the different phases of the study. Describing the cases involved analysing artifacts (the picturebooks), together with interviews, questionnaires, document consultation and observation to define the sub-units within the cases. The corpus was obtained through recorded observation, in film and audio form, supported by diary notes for post-session reflection and impromptu chats with the preschool educators. The fact that recorded observation was used enabled many returns to the filmed

or recorded events to reevaluate analysis. During the transcription of the recorded observations, initial transcriptions were checked by a colleague, which led to some comparison and discussion. During analysis of the eventual corpus, there were no fellow researchers with which to confer categories, and so the only recourse was to check each batch of transcriptions twice, rectifying categories, reflecting and recounting; the observed reality was thus interpreted through the theoretical framework constructed for this purpose.

Reliability, or consistency (Lincoln & Guba, 1985), is found in qualitative research not through the replicability of the study, but by examining the given data and asking, "do the results make sense?" (Merriam, 2009). To enable the reader to reach this conclusion they have been provided with a detailed audit trail in the methodology chapter, and thick descriptions within the results chapters, which are divided into the stages worked through to categorize the data.

There are a number of limitations that can be highlighted in relation to this study: being a single researcher, time and thus scope, the absence of the children's reflective voice, and lack of information about interaction with the picturebooks during free play.

Being a single researcher working on such a project manifested itself on two levels. The first involved the data collection methodology, of having to be participant and researcher. The interaction between "another" teacher and a researcher would have benefitted a more reflective stance. The second manifestation would have been evident in the data analysis, where independent analysis by at least two researchers of the data could have provided a more reliable interpretation.

The amount of time for a research project to be implemented defines the scope of the focus. This thesis presents the analysis and interpretations of the children's responses and makes very little reference to the teacher's responses and mediations, time did not allow for this part of the study to develop.

A third possible limitation is the absence of the children's voices in a reflective activity and the giving of opinions. A suitable addition to the study

might have been to include interviews with selected children about which picturebook they preferred as well as encouraging discussion around their feelings for how they thought the pictures and words helped them retell the story. This could include collecting child generated pictures and commentaries about the picturebooks with possible analysis of these drawings (cf. Coquet, 1995; 2000).

Another limitation involves a lacuna of information related to how the children interacted with the picturebooks in the study during free play. Data collected by the preschool educators, indicating which children browsed through the picturebooks, as individuals or in small groups, may have provided further evidence for how children were able to use their linguistic repertoires to retell the stories outside of the English activities.

Despite these limitations, it is considered that the results make sense in relation to the research questions, and implications for teachers and preschool classrooms are numerous based on the assertions which emerged. These are discussed in the next section.

3. Implications for teachers and their classrooms

Based on the results of this study, a number of assertions can be made. These assertions can be divided into those that focus in particular on the picture-word dynamic, the use of RRAs, linguistic repertoires and the act of retelling.

Considering the picture-word dynamic, it is possible to assert that children respond within all the categories of literary understanding no matter what the picture-word dynamic is within a picturebook. However, in most cases, the illustrations are the cornerstone of these responses and print is only noticed if it is visually salient. The picture-word dynamic cannot be separated from the format and structure of a picturebook - both the dynamic and the structure affect how the children respond and thus how their language develops. Picturebooks with a more complex picture-word dynamic afford an active involvement from the beholder, provoking extended discussion and meaning making. Additionally, picturebooks that include a repetitive verbal

text provide opportunities for language use through imitation of this text and discussion around the visual, thus expanding the children's linguistic repertoire beyond the habitual focus on the verbal.

Within the focus of the RRAs a number of important assertions emerged. RRAs provide extended opportunities for children to analyse narrative meaning and gain deeper understandings of what they are seeing and hearing (or reading). RRAs also afford an evolution in language use through repeated opportunities for children to produce L1 and L2 utterances as well as successful intra-sentential codeswitched utterances. Additionally, children are able to use the L1 as a framework for later L2 use due to the prospects of re-encountering similar opportunities for comments and talk. Finally, picturebooks at the more complex end of the picture-word dynamic afford greater potential for L2 use due to the larger amount of discussion prompted around the illustrations.

Relating to the children's linguistic repertoires, further assertions can be construed. The children's linguistic repertoires, that is all their languages not just their L1, mediate L2 development by connecting new knowledge to the old and by using the old to creatively interpret the new. It would also seem pertinent to accept that the use of L2 from the child's linguistic repertoire is a sign of development, even if the L2 is embedded within an L1 sentence.

With regard to the retells it can be asserted that children use the L1 and the L2 in the same way that they have experienced them during the RRAs and that they use the visual clues (the pictures and sometimes the words) with non-visual clues (memory) to help them retell a known picturebook. Above all it is possible to assert that active engagement with the picturebooks results in participation with and use of language, which in turn results in language development.

Some of these assertions are pertinent for teachers in L1 learning contexts wishing to use picturebooks in their classrooms; they are all relevant to teachers in L2 contexts, not only for those teachers wishing to use picturebooks, but also those who are interested in the use of the L1 and the L2.

The results show that language development can occur through the visual text of a picturebook, in picturebooks at both ends of the picture-word dynamic continuum. However, picturebooks at the complex end of the continuum afford extended opportunities for language use through both the visual and verbal texts. Therefore, teachers should be considering the following:

- a) Providing children with access to picturebooks with a variety of picture-word dynamics;
- b) Moving away from a singular focus on the verbal text of a picturebook with a view to selecting picturebooks with illustrations which do not just show what the words tell (Lewis, 2001b);
- c) Providing opportunities during shared read alouds for children to comment on and discuss the illustrations;
- d) Following the children's lead and enabling a "two-way 'transactional' relationship" (Rosenblatt, 1995, p. ix) with the picturebook, as such being less concerned with a planned outcome;
- e) Encouraging children to make connections between the picturebook and their experiences in the L1 and the L2.
- f) Re-reading the same picturebook at least four times (see Martinez & Roser, 1985; Sénéchal, 2002) though be aware that some children are happy to, as well as need to, interact with a picturebook more times;
- g) If a proficient speaker of the children's L1 and the L2, allowing more use of the L1 by the children as a framework for later L2 use and valuing a plurilingual didactics.

It goes without saying that these implications should be seen incorporated into teacher education programmes, where inclusion of courses that encompass the following would also be recommended:

- Study of the picturebook as object;
- Analysis of different picture-word dynamics as well as structures;
- Observation of children interacting with picturebooks with a view to discussing mediating techniques and approaches.

4. Future research directions

The experience of coming to the end of a study has been a surprising one: the search for answers has led to the discovery that there is no final answer, instead more questions have emerged and sit waiting to be answered. The first of these questions is one that went unanswered for time and resources did not permit, “how can a teacher’s scaffolding promote quality language development through interaction?” Thus, the first set of suggested future research directions would follow this unanswered question: How can teachers successfully mediate picturebook read alouds? What scaffolding strategies can they employ? How can they make use of the L1 and the L2 to promote development?

This study began by looking at the picture-word dynamic within the picturebooks, further research could look at picturebooks from a different perspective. The lack of intertextual response in this study was the result of not using text sets. Research could be directed towards how children respond to different text sets of traditional stories. This research could take a number of routes: using picturebooks in the L2 only; using picturebooks in the L1 and the L2; using picturebooks in the L1 and several other languages. The latter follows a development in research at the University of Aveiro to investigate plurilingualism and language awareness (Andrade et al, 2010). There is also a trend to use picturebooks with an intercultural objective (Morgado, 2009; 2010) thus further directions could involve selecting picturebooks with this in view for younger children and further studies developed in this area. Additionally, more complex, post-modern picturebooks are being investigated in L1 contexts (Haynes & Murreis, 2012; Pantaleo, 2008; Sipe & Pantaleo, 2008): this could be researched in an L2 context, in particular with older children. Each of these suggestions could include a strand related to L1 / L2 use or a development of plurilingual or intercultural competences.

Another aspect of the picturebook, looked at in detail in two of the picturebooks in this study, was the picturebook peritext. Further studies could investigate how teachers and students use these features in an L2 classroom. This would mean moving beyond discussing just covers, and to

include the endpapers and dedication and title pages. Are learners able to discuss these features in the L2 using meta-language and do they need to?

The results of this study highlight how children were gradually expanding their linguistic repertoire, in particular during the RRAs. This is another direction research could follow, incorporating a longer-term research plan, which involves observing children interacting with a greater number of L2 picturebooks over one or two years. A possible focus could be to document how the L2 develops through the picturebooks over this time. How does the L2 from one picturebook support further L2 development in subsequent picturebooks? How does the L2 the children encounter in the picturebooks overflow into their free-play activities or into L1 picturebooks and vice-versa? How does sharing picturebooks in the L2 affect their linguistic repertoire? Further related to the use of the children's L1 and L2 would be investigation into code-switching strategies in relation to discussion around picturebooks.

This study focussed on the children's spontaneous response in the form of the utterance, therefore concentrating on a verbal or physical response. Further research could look at children's narrative response through drawings (cf. Arizpe & Styles, 2003; Coquet, 2000) and other artwork or drama and role-play.

Often picturebooks are selected because they include lexical items or themes, which the children are playing with in the L2. In this study, this was not the case, for the three groups were all following different programmes, none of which, at the time, had been selected for the lexical items, concepts or themes included in the picturebooks – the exception being the theme of toys in December which was chosen specifically to provide some thematic support for the picturebook *Just like Jasper* in January. Further research could look at one group of children and their English activities, which included a picturebook. A possible study could investigate how children used the L2 in their developing linguistic repertoire to create meaning during interaction with each picturebook, considering the following: How did the picturebook support the children's L2 development during the other

activities? How did these activities support L2 use during the RRAs of the picturebook?

Further studies could investigate how the size of a group affected the group dynamics and language development during RRAs. There was evidence in this study that certain children dominated the RRAs, therefore those children whose voice remained unheard might progress differently if given an opportunity to interact more often. Although difficult to put into practice during peripatetic visits to schools for short periods of time, teachers who work with children for longer periods of time may want to reconsider how often they incorporate small group shared reading times into their activities and the possible benefits this may bring to individuals.

An area of research, which still needs expanding, is that of picturebook illustrations and language development in L1 and L2 Portuguese. How does the picture-word dynamic affect this development? How do children use their L1 during RRAs of Portuguese picturebooks? What is the role of the mediator in this development?

The official end of this study has been reached - it has been "an opportunity to see what others have not yet seen, to reflect on the uniqueness of [my] own [teaching context], to engage the best of my interpretative powers, and to make, even by its integrity alone, an advocacy for those things we cherish" (Stake, 1995, p. 136). I have indeed been privileged, and hope that the door that has been opened into the world of picturebooks, and the magical opportunities they afford our learners through both their L1 and their L2, remains wide open for others to walk through and discover for themselves.

Bibliography

Primary sources

Hutchins, P. (1968). *Rosie's Walk*. London: Walker Books

Inkpen, M. & Butterworth, N. (1990). *Just like Jasper*. London: Hodder Children's Books.

Rathmann, P. (1996). *Good Night, Gorilla!* New York: Scholastic

Secondary Sources

Agassi, M. (2004). *As mãos não são para bater*. Porto: Porto Editora.

Bruna, D. (1973). *O Peixe*. Lisboa: Verbo

Carle, E. (2002). *The very hungry caterpillar*. London: Puffin Books

Dodd, E. (2007). *Sometimes*. Dorking: Templar Publishing

Fox, C. & Fox, D. (2000). *Goodnight Piggy Wiggy*. London: Little Tiger Press

Garcia, S. (2001). *As minhas fábulas favoritas*. Lisboa: Editorial Estampa

Hill, E. (1983). *Where's Spot?* London: Puffin Books

Heap, S. (2002) *Princess Dress*. London: Scholastic

Horácek, P. (2001) *Strawberries are red*. London: Walker Books

Hort, L. & Karas, G.B. (2000) *The seals on the bus*. New York: Scholastic

Lord, J.V. & Burroway, J. (1987). *The giant jam sandwich*. London: Macmillan Children's Books

Martin Jr., B. & Carle, E. (1995). *Brown Bear, Brown bear, what do you see?* London: Puffin Books

Nicoll, H. & Pienkowski, J. (1983). *Meg and Mog*. London: Puffin Books

Nicoll, H. & Pienkowski, J. (1999). *Meg's Eggs*. London: Puffin Books

O'Callaghan, E. & Steinmeyer, P. (2000). *Uns ratos insuportáveis*. Lisboa: Circulo de Leitores.

Reilly, V. (2004). Can I have a pet? In *Cookie and friends A*. Oxford: Oxford University Press

Tucker, S. & Sharratt, N. (2000). *The time it took Tom* London: Scholastic

van Genechten, G. (2001). *My Daddy*. London: Cat's Whiskers

Waterhouse, L. & Robbins, A. (2000). *Just Like*. London: Scholastic

West, C. (1997). *'Only Joking!' laughed the Lobster*. London: Walker Books

Williams, S. & Vivas, J. (2000) *Let's go visiting*. New York: Scholastic

Reference literature

A

Adomat, D.S. (2009). Actively engaging with stories through drama: portraits of two young readers. *The Reading Teacher*, Vol. 62, nº 8, (May 2009), pp. 628-636.

Adomat, D.S. (2010). Dramatic interpretations: performative responses of young children to picturebook read alouds. *Children's Literature in Education*, 41, pp. 207-221

Agosto, D.E. (1999). One and inseparable: interdependent storytelling in picture storybooks, *Children's Literature in Education*, 30(4), pp. 267-280.

Alderson, B. (1986.) *Sing a song of sixpence: the English picture book tradition and Randolph Caldecott* Cambridge, London: Cambridge University Press, The British Museum.

Allardice, L. (2006, February 15) Bunny Love. *The Guardian*. Retrieved from <http://www.guardian.co.uk/books/2006/feb/15/booksforchildrenandteenagers.lisaallardice>

Anderson, C. Kauffman, G. & Short, K.G. (1998). Now I think like an artist: responding to picturebooks. In *What's in the picture? Responding to illustrations in picturebooks*. J. Evans (Ed.) London: Paul Chapman Publishing, Ltd.

Andrade, A.I. (1997). *Processos de interação verbal em aula de francês língua estrangeira: funções e modelidades de recurso ao português língua materna*. (Unpublished PhD thesis). Universidade de Aveiro, Aveiro, Portugal.

Andrade, A.I., Martins, F, & Leite, F. (2002). Práticas actuais e perspectivas futuras – a biografia linguística na sensibilização precoce à aprendizagem das línguas estrangeiras. *Educação & Comunicação*, 7.

- Andrade, A.I., & Martins, F. (2007). *Abordar as línguas, integrar a diversidade nos primeiros anos de escolaridade. Cadernos de LALE, Séries Propostas, nº 3* Aveiro: CIDTFF.
- Andrade, A.I., Lourenço, M. & Sá, S. (2010). Abordagens plurais nos primeiros anos de escolaridade: reflexões a partir de contextos de intervenção. In *Abordagens plurais e multimodais. Intercompreensão, Revista de Didática das Línguas, nº15*. Chamusca: Edições Cosmo.
- Appel, R. & Muysken, P. (1987). *Language contact and bilingualism*. London: Arnold.
- Applebee, E. (1978). *The child's concept of story* Chicago: University of Chicago Press.
- Appleyard, J. A. (1990). *Becoming a reader: the experience of fiction from adolescence to adulthood*. New York: Cambridge University Press.
- Ard, L.M. & Beverly, B.L. (2004). Preschool word learning during joint book reading: effect of adult questions and comments, *Communication Disorders Quarterly, 26*(1), pp. 17-28.
- Arsenault, N. & Anderson, G. (1998). Qualitative research. In G. Anderson (Ed.) *Fundamentals of Educational Research*. London: RoutledgeFalmer.
- Arizpe, E. (2005). El juego de los espacios: los lectores y la interacción entre imagen y palabra en el libro ilustrado infantil. *Altertexto, 6*(3).
- Arizpe, E. & Styles, M. (2003). *Children reading pictures. Interpreting visual texts*. Abingdon: RoutledgeFalmer.
- Arizpe, E. & Styles, M. (2008). A critical review of research into children's responses to multimodal texts. In J. Flood, S. Brice Heath & D. Lapp (Eds.) *Handbook of research on teaching literacy through the communicative and visual arts Volume II*. New York: Lawrence Earlbaum Associates.

Astorga, C. (1999). The text-image interaction and second language learning. *Australian Journal of Language and Literacy*. 22(3), pp. 212–233.

Auer, P. (1998). Introduction: bilingual conversation revisited. In P. Auer (Ed.). *Code-switching in conversation: language, interpretation and identity*. London: Routledge.

B

Bader, B. (1976). *American picturebooks from Noah's Ark to The Beast Within*. New York: Macmillan Publishing Company.

Ballenger, C. (1998). Teaching other people's children: literacy and learning in a bilingual classroom. New York: Teachers College Press.

Bang, M. (1991) *Picture this: perception and composition*. Boston, MA.: Little, Brown and Company

Baptista, A. (2005). *Para uma análise das interações entre a Legenda e a Imagem*. (Unpublished PhD thesis). Faculdade de Letras, Universidade de Lisboa, Portugal.

Baptista, A. (2008). Texto e imagem: um mais um igual a outro. In F.L. Viana, R. Ramos, E. Coquet & M. Martins (Eds) *7º Encontro Nacional / 5º Internacional de Investigação em Leitura, Literatura Infantil e Ilustração*. Braga: Institute de Estudos da Criança da Universidade do Minho.

Barthes, R. (1977). *Image, music, text*. London: Fontana Press.

Bassey, M. (1999). *Case study research in educational settings*. Buckingham: Open University Press.

Bates, E. and Elman, J. and Johnson, M. and Karmiloff-Smith, A. and Parisi, D. and Plunkett, K. (1998). *Innateness and emergentism: a companion to cognitive science*. Oxford: Basil Blackwell.

Baxter, P. Jack, S. (2008). Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers. *The Qualitative Report*,

Volume 13, Nº 4, December 2008, pp. 544-559. Retrieved from: <http://www.nova.edu/ssss/QR/QR13-4/baxter.pdf>

Beach, R. (1993). *Reader-response theories*. Urbana, Illinois: National Council of Teachers of English.

Beard, R. & McKay, M. (1998). An unfortunate distraction: the real books debate, 10 years on. *Educational Studies*, 24(1), pp. 68 - 81.

Bento, C., Coelho, R., Joseph, N. & Mourão, S. (2005). *Programa de Generalização do Ensino de Inglês no 1º ciclo do Ensino Básico*. Lisboa: Ministério de Educação.

Benton, M. (1979). Children's responses to stories. *Children's Literature in Education*, 10, 68-85

Bialystock, E. (1991). *Language processing in bilingual children*. Cambridge: Cambridge University Press.

Bialystock, E. (2001a). *Bilingualism in development: language literacy and development*. Cambridge: Cambridge University Press.

Bialystock, E. (2001b). Metalinguistic aspects of bilingual processing. *Annual Review of Applied Linguistics*, 21, pp. 169–181

Bine-Stock, E.H. (2004). *How to write a children's picturebook*. Sausalito, Cal.: E & E Publishing.

Blake, Q. (2003). Introduction. In A. Rose (Ed) *Magic Pencil. Children's book illustration today*. London: The British Council / The British Library.

Bland, J. (2007a). Literary Texts and Literacy Skills for the Youngest Language Learners. In D. Elsner, L. Kaster, & B. Viebrock, (Eds.). *Fremdsprachenkompetenzen für ein wachsendes Europa. Das Leitziel Multilingualität* (Frankfurt/Main, Lang).

Bland, J. (2007b). Using picture books to create readers: sharing pictures and ideas. *Grundschul Magazin Englisch*, 2007(3), pp. 35-37.

Bland, J. (2007c). Picturebooks as a gateway to literacy and the habit of reading for young learners. *CATs, The IATEFL Young learner Publication*, 2007-01, pp. 10-12.

Blok, H. (1999). Reading to young children in educational settings: a meta-analysis of recent research. *Language Learning*, 49(2), pp. 343-371.

Blom, J-P & Gumperz, J.J. (2000). Social meaning in linguistic structure: code-switching in Norway. In L. Wei, (Ed.) *The bilingualism reader*. London: Routledge

Bloom, B., Englehart, M., Furst, E., Hill, W. & Krathwohl, D. (1956). *Taxonomy of educational objectives: the classification of educational goals. Handbook I: Cognitive domain*. New York, Toronto: Longmans Green.

Bloom, P., Peterson, M. A., Nadel, L., & Garrett, M. F. (1996). *Language and space*. Cambridge, MA: The MIT Press

Bloomfield, L. (1933). *Language*. Chicago: University of Chicago Press

Blum-Kulka, S. & Snow, C.E. (2002). *Talking to adults: the contribution of multiparty discourse to language acquisition* Mahwah, NJ.: Lawrence Erlbaum Associates.

Booth, W. (1995). Forward. In L.M. Rosenblatt, *Literature as Exploration*. New York: Modern Language Association of America.

Bromley, H. (1996). Spying on picture books: exploring intertextuality with young children. In V. Watson, & M. Styles, (eds.). *Talking pictures: pictorial texts and young readers*. Trowbridge: Hodder & Stoughton.

Bronfenbrenner, U. (1979). *The Ecology of Human Development: Experiments by Nature and Design*. Cambridge, MA: Harvard University Press

Browne, A. with Evans, J. (1998) The role of the author / artists: an interview with Anthony Browne. In J. Evans, (Ed.). *What's in the picture? Responding to illustrations in picturebooks*. London: Paul Chapman Publishing Ltd.

Browne, A. with Evans, J. (2009). A master in his time. Anthony Browne shares thoughts about his work. In J. Evans, (Ed.). *Talking beyond the page: reading and responding to picturebooks*. Abingdon: Routledge.

Bruner, J. S. (1983). *Child Talk*. New York: Norton.

Bruner, J.S. (1986). *Actual minds, possible worlds*. Cambridge, MA.: Harvard University Press.

Burningham, J. (2009). *John Burningham*. London: Jonathon cape.

Bus, A., van Ijzendoorn, M. & Pellegrini, A. (1995). Joint book reading makes for success in learning to read: a meta-analysis on intergenerational transmission of literacy. *Review of Educational Research*, 65, pp. 1-21.

Butzkamm, W. (2003). We only learn language once. The role of the mother tongue in FL classrooms: death of a dogma. *Language Learning Journal*, 28, n°1, pp. 29-39

Butzkamm, W. & Caldwell, J.A.W. (2009). *The bilingual reform: a paradigm shift in foreign language teaching*. Tübingen: Narr Francke Attempto Verlag GmbH. + Co. KG.

C

Campbell, R. (2001). *Read-alouds with young children*. Newark, Del.: International Reading Association.

Cameron, L. (1995). Organizing the world: children's concepts and categories, and implications for the teaching of English. *ELT Journal*, 48 (1) pp. 28-39

- Cameron, L. (2001). *Teaching languages to young learners*. Cambridge: Cambridge University Press.
- Cardona, M.J. (1992). A organização de espaço e do tempo na sala de jardim de infância. *Cadernos de Educação de Infância*, nº 24, pp. 8-15.
- Carey, J. (2003). A certain magic. In A. Rose (Ed.) *Magic Pencil. Children's book illustration today*. London: The British Council / The British Library.
- Carless, D. (2008). Student use of the mother tongue in the task-based classroom. *ELT Journal*, Vol. 62/4, October, pp. 331-338.
- Chaiklin, S. (2003). The zone of proximal development in Vygotsky's analysis of learning and instruction. In A. Kozulin, B. Gindis, V.S. Ageyev & S.M. Miller (Eds.) *Vygotsky's educational theory in cultural context*. Cambridge: Cambridge University Press.
- Chambers, A. (1993). *Tell me: children reading and talk*. Stroud: Thimble Press.
- Chesebro, J.W. & Borisoff, D.J. (2007). What makes qualitative research qualitative?. *Qualitative Research Reports in Communication*, 8(1), pp. 3-14.
- Cheyne, J.A. & Tarulli, D. (1999). Dialogue, difference and voice in the Zone of Proximal Development. *Theory & Psychology*, 9(1), pp. 5-28.
- Chomsky, N. (1959). Review of *Verbal behavior* by J.S. Skinner. *Language* 35, nº 1, pp 26 - 58
- Clark, K. (1960) *Looking at pictures*. London: John Murray
- Clay, M.M. (1967). The reading behaviour of five-year old children: a research report. *New Zealand Journal of Educational Studies*, 2, pp. 11-13.
- Clemente, A. I. (2002). Porquê a língua estrangeira? Estudo exploratório das expectativas parentais no jardim de infância. *Educação & Comunicação*, 7. pp. 143-152.

- Cochran-Smith, M. (1984). *The making of a reader*. Norwood, N.J.: Ablex.
- Coelho, D.M.J. (2007). *Brincar com o inglês: um estudo no jardim de infância*. (Unpublished master's thesis). Universidade de Aveiro, Aveiro, Portugal.
- Coelho, D. & Mourão, S. (2009). *Little Hoola Teacher's Guide*. Porto: Porto Editora.
- Cohen, L. & Manion, L. (1994). *Research methods in education*. (4th edn). London: Routledge.
- Cohen, L., Manion, L. & Morrison, K. (2000). *Research methods in education*. London: RoutledgeFalmer.
- Coles, M. & Hall, C. (2001). Breaking the line: new literacies, postmodernism and the teaching of printed texts. *Reading*, 35 (3), pp. 111 - 114.
- Colledge, M. (2005). Baby bear or Mrs Bear? Young English Bengali-speaking children's responses to narrative picture books at school. *Literacy*, April, pp. 24-30.
- Collins, A. W. (Ed.) (1984). *Development during middle childhood: the years from six to twelve*. Washington, D.C.: National Academy Press.
- Collins, M.F. (2005). ESL preschoolers' English vocabulary acquisition from storybook reading. *Reading Research Quarterly*, 40(4), pp. 406-408.
- Collins, M.F. (2010). ELL preschoolers' English vocabulary acquisition from storybook reading. *Early Childhood Research Quarterly*, 25, pp. 84-97.
- Comenius, J.A. (1672). *Orbis Sensualium Pictus*. (F. Hoole, Trans.) London: Oxford University Press 1968.
- Cook, V. (1992). Evidence for multi-competence. *Language Learning*, 42, pp. 557-591.

Cook, V. (Ed.) (2003). *Effects of the second language on the first*. Clevedon: Multilingual Matters Ltd.

Copland, F. & Neokleous, G. (2011). L1 to teach L2: complexities and contradictions. *ELT Journal*, Vol. 65 N° 3 (July, 2011) p. 270-280.

Coquet, M.E.F. (1995) *A narrativa gráfica das crianças dos 5 aos 10 anos de idade*. (Unpublished PhD thesis) Universidade Técnica de Lisboa, Faculdade de Arquitectura, Lisboa.

Coquet, E. (2000). *A Narrativa Gráfica: Uma Estratégia de Comunicação de crianças e Adultos*. Braga: Centro de Estudos da Criança - Universidade do Minho.

Cots, J.M. & Tusón, A. (1994). Language in education: an interview with Leo van Lier. *Sintagma*, 6, pp. 51-65.

Coulthard, K. (2003). 'The words to say it': young bilingual children talking about how they read pictures. In E. Arizpe & M. Styles (Eds.) *Children reading pictures: interpreting visual texts*. Abingdon: RoutledgeFalmer.

Cummins, J. (2003). Bilingual education: basic principals. In J-M Dewaele, A. Housen, & L. Wei, (Eds.) *Bilingualism: Beyond basic principals*. Clevedon: Multilingual Matters.

Curtain, H. & Pesola, C.A. (1988). *Languages and children: making the match*. Reading, M.A.: Addison-Wesley Publishing Company.

Curtain, H. & Dahlberg, C.A. (2010). *Languages and children*. London: Pearson.

D

Daily-O'Cain, J. & Liebscher, G. (2009). Teacher and student use of the first language in foreign language classroom interaction: functions and applications. In M. Turnbull, & J. Daily-O'Cain, (Eds.) *First language use in second and foreign language learning*. Bristol: Multilingual Matters

Daly, A. & Unsworth, L. (2011), Analysis and comprehension of multimodal texts. *Australian Journal of Language and Literacy*, Vol. 34, N° 1, 2011, pp. 61-80.

Daniels, H. (2001). *Vygotsky and pedagogy*. London: RoutledgeFalmer.

De'Ath, P. (2001). The Niue literacy experiment. *International Journal of Educational Research*, 35, pp. 137-146.

Dellar, S. & Rinvulcri, M. (2002). *Using the mother tongue: making the most of the learner's language*. London / Addlestone: First Person Publishing/English Teaching Professional and Delta Publishing.

Denzin, D.K. (1978). *The research act: A theoretical introduction to sociological methods*. New York: McGraw-Hill.

Denzin, D.K. & Lincoln, Y.S. (Eds.) (1994). *Handbook of qualitative research*. Thousand Oaks, Ca.: SAGE Publications Inc.

Díaz, F. H. (2011). The indication as a "clue" in the picturebook's visual grammar. Paper given at the Conference, *History and Theory of the Picturebook* University of Tuubingen, Germany. 21 - 24 September, 2011.

Dickenson, D.K. & Smith, M.W. (1994). Long-term effects of preschool teachers' book readings on low-income children's vocabulary and story comprehension. *Reading Research Quarterly*, 29(2), pp. 104-122.

Dionísio, M.L. & Pereira, I. (2006). A educação pré-escolar em Portugal Concepções oficiais, investigação e práticas *Perspectiva: Dossiê - Ensino da Língua e Alfabetização: diálogos com a formação docente* v. 24, n. 2, pp. 597-622, jul./dez. 2006 retrieved from: <http://www.perspectiva.ufsc.br>

Djigunovic, J.M. & Vilke, M. (2000). Eight years after: wishful thinking vs the facts of life. *Research into teaching English to young learners*. Pécs: University Press Pécs.

- Dobson, A., Murillo, M.D.P. & Johnstone, R. (2010). *Bilingual Education Project, Spain. Evaluation report*. Madrid: Ministério de Educación / British Council
- Dombey, H. (1983). Learning the language of books. In M. Meek (Ed.) *Opening moves: work in progress in the study of children's language development*, Vol. 17 London: Institute of Education, University of London.
- Dombey, H. (2003). Moving forward together. In E. Bearne, H. Dombey & T. Grainger (Eds.) *Classroom interactions in literacy*. Maidenhead: Open University Press.
- Donaldson, M. (1978). *Children's minds*. London: Fontana Press.
- Doonan, J. (1993). *Looking at pictures in picture books*. Stroud: Thimble Press.
- Doonan, J. (2004). Defining edges and closing gaps: notes on structural features in the sequential art of the picturebook. *Signal*, 100 (January, May, September).
- Duarte, A.M.M. (2011). *Práticas educativas no ensino do ingles no pré-escolar*. (Unpublished master's thesis), Escola Superior de Educação do Porto, Porto, Portugal.
- Dulay, H. Burt, M. & Krashen, S. (1982). *Language two*. Oxford: Oxford University Press.
- Dunn, O. (1997 – 2005). *REALBOOK News* retrieved from <http://www.realbooks.co.uk/>
- Dunn, O. (1997a). Editorial. *REALBOOK News*. p. 2.
- Dunn, O. (1997b). *REALBOOK News*. p. 1.
- Dunn, O. (2001). Books - from presentation to browsing (child-led-play) - how important? *REALBOOK News*. Pp. 3-4.

Dunn, O. (2003). REALpictureBOOKS – an additional experience in English. In Current practices: a look at teaching English to children in Portugal. Book of proceedings, APPI & IATEFL 1st Young Learner Conference. Lisbon: APPI.

Dunn, O. (2008). Learning English through sharing picture books. London: British Council

Dunn, O. (2012). *Introducing English to young children: spoken language*. Glasgow: North Star English Language Teaching

Dunn, W.E. & Lantolf, J.P. (1998). Vygotsky's zone of proximal development and Krashen's $i+1$: incommensurable constructs, incommensurable theories. *Language Learning*, 48(3), pp. 411-422.

Durán, L.K., Roseth, C.J. & Hoffman, P. (2010). An experimental study comparing English only and transitional bilingual education on Spanish-speaking preschoolers' early literacy development. *Early Childhood Research Quarterly*, 25, pp. 207-217.

E

Edelenbos, P., Johnstone, R. & Kubanek, A. (2006). The main pedagogical principals underlying the teaching of languages to very young learners. Brussels: European Commission.

Edwards, B. (1992) *Drawing on the right side of the brain*. Hammersmith: Harper Collins Publishers

Egan, K. (1997) *The educated mind: How cognitive tools shape our understanding*. Chicago: The University of Chicago Press.

Ehrman, M.E., Leaver, B.L., & Oxford, R.L. (2003). An overview of individual differences in second language learning. *System*, 31 (2003) pp. 313-330

Eisner, E.W. (1994). *Cognition and curriculum reconsidered*. New York: Teachers College Press

- Elley, W. (1989). Vocabulary acquisition from listening to stories. *Reading Research Quarterly*, 24, pp. 174-187.
- Elley, E.W. (1991). Acquiring literacy in second language: the effects of books-based programmes. *Language Learning*. 41, (3), pp. 375-411.
- Elley, W.B. (2001a). Guest Editor's Introduction. *International Journal of Educational Research*, 35, pp. 127-135.
- Elley, W.B. (2001b). Conclusion: what have we learned? *International Journal of Educational Research*, 35, 2, pp. 237-246
- Elley, W.B. & Cutting, B. (2001). The 'Sunshine in South Africa' literary project. *International Journal of Educational Research*, 35, pp. 193-203.
- Ellis, G. & Brewster, J. (1991). *The storytelling handbook for primary teachers*. London: Penguin English.
- Ellis, G. & Brewster, J. (2002). *Tell it again! The new storytelling handbook for primary teachers*. Harlow: Pearson Education Limited.
- Ellis, G. & Brewster, J. & Girard, D. (2002). *The primary English teacher's guide* (New Edition). Harlow: Pearson Education Limited
- Ellis, R. (1985). *Understanding second language acquisition*. Oxford: Oxford University Press.
- Ellis, R. (1994). *The study of second language acquisition* Oxford: Oxford University Press.
- Elster, C. (1994). Patterns within preschoolers' emergent readings. *Reading Research Quarterly* 29(4), pp. 402-418.
- Elster, C. (1995). Importations in preschoolers' emergent readings. *Journal of Reading Behaviour*, 27(1), pp. 65-84.
- Elster, C.A. (1998). Influences of text and pictures on shared and emergent readings. *Research in the Teaching of English*, 32(2), pp. 43-78.

Enever, J. (2006). The use of picture books in the development of critical visual and written literacy in English as a foreign language. In J. Enever & G. Schmid-Shonbein (Eds.) *Picture books and young learners of English*. Munich: Langenscheidt ELT GmbH.

Enever, J. (2009) New global contexts for teaching Primary ELT: Change and challenge, in: J. Enever, J. Moon & U. Raman (Eds.). *Young Learner English Language Policy and Implementation: International Perspectives*. Reading: Garnet Education.

Enever, J. (Ed.). (2012) *ELLiE: Early language Learning in Europe*. London: British Council.

Enever, J. Moon, J. & Raman, U. (Eds.). *Young Learner English Language Policy and Implementation: International Perspectives*. Reading: Garnet Education.

Erickson, F. (1996). Going for the zone: the social and cognitive ecology of teacher-student interaction in classroom conversations. In D. Hicks, (Ed.) *Discourse learning and schools*. Cambridge: Cambridge University press.

European Union, (2011, July) *Country summaries based on contributions of the members of the thematic working group on early language learning (ELL)* Retrieved from

http://ec.europa.eu/languages/orphans/ellp-summaries_en.htm

Evans, J. (Ed.) (1998). What's in the picture? Responding to illustrations in picturebooks. London: Paul Chapman Publishing Ltd.

Evans, J. (2006). War and conflict? Books can help. *The Primary English Magazine*. December, 2006, pp. 26-28.

Evans, J. (Ed.) (2009a). *Talking beyond the page: Reading and responding to picturebooks*. Abingdon: Routledge.

Evans, J. (2009b). Reading the visual: creative and aesthetic responses to picturebooks and fine art. In J. Evans, *Talking beyond the page: Reading and responding to picturebooks*. Abingdon: Routledge.

Evans, J. (2009c). Introduction: it isn't enough to just read a book, one must talk about it as well. In J. Evans, *Talking beyond the page: Reading and responding to picturebooks*. Abingdon: Routledge.

Evans, M.A. & Saint-Aubin, J. (2005). What children are looking at during shared storybook reading. *Psychological Science*, 16(11), pp. 913-920.

Evans, M.A., Saint-Aubin, J. & Landry, N. (2009). Letter names and alphabet book reading by senior kindergarteners: an eye movement study. *Child Development*, 80(6), pp. 1824-1841.

F

Ferreira, J.B. (1989). *A organização do espaço de jardim de infância: subsidies para a explicitação do currículo de educação pré-escolar*. (unpublished master's thesis) Universidade de Lisboa.

Ferreiro, E. (1986). The interplay between information and assimilation in beginning literacy. In W.H. Teale, & E. Sulzby, (Eds.). *Emergent literacy: writing and reading*. Norwood, NJ.: Ablex Publishing, Corp.

Ferreiro, E. & Teberosky, A. (1982). *Literacy before schooling*. Portsmouth, N.H.: Heinemann.

Fine, G. A. & Sandstrom, K. L. (1988). *Knowing children. Participant observation with minors. Qualitative research methods series 15*. Beverly Hills: Sage Publications.

Fish, S. (1980). *Is there a text in this class?* Cambridge, Mass.: Harvard University Press.

- Fleta, M.T. (1999). *La adquisición del inglés no-nativo por niños: el desarrollo de la cláusula*. (Unpublished PhD thesis). Complutense University, Madrid, Spain.
- Fleta, M.T. (2011). Evidence of EL learning through picturebooks. Paper given at the symposium, *Picturebooks in ELT - 45th Annual International IATEFL Conference and Exhibition*, 15th – 19th April 2011, Brighton.
- Fletcher, A. (2001). *The art of looking sideways*. London: Phaidon Press, Ltd.
- Flewitt, R. (2006). Using video to investigate preschool classroom interaction: education research assumptions and methodological practices. *Visual Communication*, 5(1), pp. 25-50.
- Flyvbjerg, B. (2006). Five misunderstandings about case-study research. *Qualitative Inquiry*, 12(2), pp. 219-245.
- Fox, R. (2005). *Teaching and learning: lessons from psychology*. Oxford: Blackwell Publishing.
- Franceshini, R. (1998) Code switching and the notion of code in linguistics: proposals for a dual focus model. In Auer, P. (Ed.) *Code-switching in Conversation: language interaction and identity*. London: Routledge.
- Freebody, P. (2003). *Qualitative research in education: interaction and practice*. London: Sage Publications Ltd.
- Freudenstein, R. (Ed.) (1979). *Teaching foreign languages to the very young: papers from seven countries on work with 4- to 8-year-olds*. Oxford: Pergamon Press
- Frohlich-Ward, L. 1979 Environment and learning. In R. Freudenstein, (Ed.) *Teaching foreign languages to the very young: papers from seven countries on work with 4- to 8-year-olds*. Oxford: Pergamon Press

Furnish, P. (2002). *Symmetry matters: an examination of symmetry in picture books*. (Unpublished Master's thesis). University of Roehampton, Surry, UK

G

Gamble, N. & Yates, S. (2008). *Exploring children's literature*. London: SAGE Publications Ltd.

García Mayo, M. P., & García Lecumberri, M. L. (Eds.). (2003). *Age and the acquisition of English as a foreign language*. Clevedon: Multilingual Matters.

Garton, A. & Pratt, P. (1989). *Learning to be Literate: the development of spoken and written language*. Blackwell Publishers: Oxford.

Garvie, E. (1979). The HOW of second-language teaching. In R. Freudenstein, (Ed.) *Teaching foreign languages to the very young: papers from seven countries on work with 4- to 8-year-olds*. Oxford: Pergamon Press.

Garvie, E. (1990). *Story as Vehicle*. Cleveland: Multilingual Matters, Ltd.

Gass, S. (1987). The resolution of conflicts among competing systems: a bidirectional perspective. *Applied Linguistics*, 8, pp. 329-350.

Geertz, C. (1973). *Thick description: toward an interpretive theory of culture. The interpretation of cultures: selected essays*. New York: Basic Books.

Genesee, F. (1987). *Learning through two languages: studies of immersion and bilingual education*. Cambridge, M.A.: Newbury House.

Genette, G. (1997). *Paratexts: Thresholds of interpretation*. Cambridge: Cambridge University Press.

GEPE, (2011) *Educação em Números – Portugal 2011*. Lisboa: Gabinete de Estatística e Planeamento da Educação (GEPE)

- Ghosn, I.K. (2001). Teachers and students interacting around the textbook: an exploratory study of children developing academic second language literacy in primary English language classes in Lebanon. Unpublished Doctoral Dissertation, University of Leicester, Leicester.
- Ghosn, I.K. (2007). Output like input: influence of children's literature on L2 learners' written expression. In B. Tomlinson, (Ed.) *Language acquisition and development. Studies of learners of first and other languages*. London: Continuum.
- Ghosn, I.K. (2010). Five-year outcomes from children's literature-based programmes vs. programmes using a skills-based ESL course – the Matthew and Peter effects at work? In B. Tomlinson, & H. Masuhara (Eds.) *Research for materials development in language learning: evidence for best practice*. London: Continuum.
- Gibbons, P. (2002). Scaffolding language, scaffolding learning: teaching second language learners in the mainstream classroom. Portsmouth, NH.: Heinemann.
- Gibson, J.J. (1977). The Theory of Affordances. In *Perceiving, Acting, and Knowing*. R. Shaw & J. Bransford, (Eds.) London: John Wiley
- Golden, J. (1990). The narrative symbol in childhood literature: explorations of the construction of text. New York: Mouton de Gruyter.
- Gomes, A. (2003). Editorial. *Malasartes*, 12 (Novembro), p. 1.
- Goorhuis-Brouwer, S., & de Bot, K. (2010). Impact of early English language teaching on L1 and L2 development in children in Dutch schools. *International Journal of Bilingualism*, 14, pp. 289–302.
- Graddoll, D. (2006). *English Next*. London: The British Council
- Graham, J. (1998). Turning the visual into the verbal: children Reading wordless books. In J. Evans, (Ed.). *What's in the picture? Responding to illustrations in picture books*. London: Paul Chapman Publishing Ltd

Graue, M.E. & Walsh, D.J. (1998). *Studying children in context: theories, methods, and ethics*. Thousand Oaks, Cal,: SAGE publications, Inc.

Gray, A. (1997). *Constructivist teaching and learning*. Report n° 97-07.

Retrieved from SSTA Research Centre

<http://saskschoolboards.ca/research/instruction/97-07.htm>

Grenby, M.O. (2008). *Children's Literature*. Edinburgh: Edinburgh University Press Ltd.

Grenby, M.O. (2009). The origins of children's literature. In M.O. Grenby, & A. Immel. (Eds.). *Children's Literature*. Cambridge: Cambridge University Press.

Gredler, M. & Shields, C. (2004). Does no one read Vygotsky's words? Commentary on Glassman. *Educational Researcher*, 33(2), pp. 21-25.

Grey, M. (2006). Boston Globe–Horn Book Award Acceptance. *The Horn Book Magazine*. Boston, MA.: The Horn Book Inc.

Groche, A.S. (1974). Joking and appreciation of humour in nursery school children. *Child Development*, Vol. 45, n° 4, (December), pp. 1098-1102

Grosjean, F. (1985). The bilingual as a competent but specific speaker-hearer. *Journal of Multilingual and Multicultural Development*, 6, pp. 467-477.

Gumperz, J.J. (1967). On the Linguistic Markers of Bilingual Communication. *Journal of Social Issues* 23 (2):48-57.

H

Hall, G. (2005). *Literature in Language Education*. Basingstoke: Palgrave Macmillan.

Hall, S. (2002). *Using picture storybooks to teach literary devices: recommended books for children and young adults*. Vol. 3. Westport, CT: Onyx Press.

Halliday, M.A.K. (1975). *Learning how to mean - explorations in the development of language*. London: Edward Arnold.

Harris, P. (2005). At the interface between reader and text: Devices in children's picture books that mediate reader expectations and interpretations In P. L. Jeffery. (Ed.). *AARE Conference Paper Abstracts – 2005*. Retrieved from <http://www.aare.edu.au/05pap/abs05.htm#H>

Hawkins, E.W. (1987). *Awareness of language: an introduction*. Cambridge: Cambridge University Press.

Hawkins, E.W. (1999). Foreign language study and language awareness. *Language Awareness*, Vol. 8, n° 3&4, pp. 124-142.

Haynes, J. & Murris, K. (2012). *Picturebooks, pedagogy and philosophy*. London: Routledge.

Heath, B.S. (1982). What no bedtime story means: narrative skills at home and at school. *Language in Society*, 11, pp. 49-76.

Heath, B.S. (1983). *Ways with words: language, life and work in communities and classrooms*. New York: Cambridge University Press.

Hedegaard, M. (2008). A cultural-historical theory of children's development. In M. Hedegaard & M. Fleer (Eds.) *Studying children: a cultural-historical approach*. Maidenhead: Open University Press.

Hickman, J. (1981). A new perspective on response to literature: research in elementary school settings. *Research in the Teaching of English*, 15, pp. 343-354.

- Hickman, P., Pollard-Durogola, S. & Vaughn, S. (2004). Storybook reading: improving vocabulary for English-language learners. *The Reading Teacher*, 57(8), pp. 720-730.
- Higonnet, M.R. (1990). The playground of the peritext. *Children's Literature Association Quarterly*, 15(2), pp. 47-49.
- Hill, S. & Launder, N. (2010). Oral language and beginning to read. *Australian Journal of Language and Literacy*, 33(3), pp. 240-254.
- Hoff, E. (2009). *Language development* (4th edn.) Belmont, CA.: Wadsworth
- Hoffman, J.V., Roser, N.L. & Battle, J. (1993). Reading aloud in classrooms: from a modal to a 'model'. *The Reading Teacher*, 46, 496-503.
- Hohmann, M. & Welkart, D.P. (1997). *Educar a criança*. Lisboa: Fundação Calouste Gulbenkian.
- Holdaway, D. (1979). *The foundations of literacy*. Gosford, N-S.W.: Ashton Scholastic.
- Hood, P. & Tobutt, K. (2009). *Modern languages in the primary school*. London: SAGE Publications Ltd.
- Hsiu-Chih, S. (2008). The value of English picture story books. *ELT Journal*, 62(1), pp. 47-55.
- Hughes, A. (2008). Using stories as scaffolding for more stories in TEYL. In N. Joseph, H. Mol, & K. Powell, (Eds.) *Literacy in ELT: the role of the YL professional in developing reading and writing*. Canterbury: IATEFL YL SIG
- Hughes, P. (1998). Exploring visual literacy across the curriculum. In J. Evans, (Ed.). *What's the in picture? Responding to illustrations in picturebooks*. London: Paul Chapman Publishing
- Hughes, M. & Grieve, R. (1980). On asking children bizarre questions. *First Language*, 1, pp. 149 -160.

Hunt, P. (1994). *An Introduction to Children's Literature*. Oxford: Oxford University Press.

Hunt, P. (Ed.) (2001). *Children's Literature*. Oxford: Blackwell Publishing.

Husztai, I, Fábián, M., & Bárányné Komári, E. (2009). Differences between the processes and outcomes in 3rd graders' learning English and Ukrainian in Hungarian schools in Beregszász. In M. Nikolov (Ed.), *Early learning of modern foreign languages: Processes and outcomes*. Clevedon: Multilingual Matters.

Hymes, D. (1972). Models of the interaction of language and social life. In J. Gumperz & D. Hymes (Eds.), *Directions in Sociolinguistics: The Ethnography of Communication*. New York: Holt, Rinehart, Winston

.I

Isbell, R., Sobol, J., Lindauer, L. & Lowrance, A. (2004). The effects of storytelling and story reading on the oral language complexity and story comprehension of young children. *Early Childhood Education Journal*, 32(3), pp. 157 - 163.

Iser, W. (1978). *The act of reading*. London / Henley: Routledge & Kegan Paul Ltd.

J

Jaatinen, R. (2011) Unpredictability as a resource: autobiographical narratives and search for authenticity in the language classroom. Paper presented at *5th Annual English Language Teaching Forum: Integration, inclusion and innovation: conceptualizing 21st century ELT*, October 17–18, 2011, Faculdade de Letras Universidade do Porto, Porto

Jauss, H.R. (1982). *Toward an aesthetic of reception*. Minneapolis, MN.: University of Minnesota Press.

Jessner, U. (1999). Metalinguistic awareness in multilinguals: Cognitive aspects of third language learning. *Language Awareness*, 8, 201–209.

Jordan, B. (1996). Tricks and treats: picture books and forms of comedy. In V. Watson & M. Styles (Eds.) *Talking pictures: pictorial texts and young learners* Trowbridge: Hodder & Stoughton.

Justice, L.M. & Lankford, C. (2002). Pilot findings. *Communication Disorders Quarterly*, 24(1), pp. 11-21.

Justice, L.M., Skibbe, L. & Canning, A. (2005). Preschoolers, print and storybooks: an observational study using eye movement analysis. *Journal of Research in Reading*, 28(3), pp. 229-243.

K

Kaderavek, J.N. & Justice, L.M. (2005). The effect of book genre in the repeated readings of mothers and their children with language impairment: a pilot investigation. *Child Language Teaching and Therapy*, 21(1), pp. 75-92.

Kail, R.V. (1998). *Children and their development*. Upper Saddle River, NJ: Prentice-Hall Inc.

Karpov, Y.V. (2005). *The neo-Vygotskian approach to child development*. Cambridge: Cambridge University Press.

Kecskés, I. & Papp, T. (2000). *Foreign language and mother tongue*. Mahwah, N.J.: Lawrence Erlbaum Associates, Publishers.

Kecskés, I. & Papp, T. (2003). How to demonstrate the conceptual effect of L2 on L1? Methods and techniques. In V.J. Cook, (Ed.). *Effects of second language on the first*. Clevedon: Multilingual Matters.

Kemmis, S. & McTaggart, R. (1992). *The action research planner*. (3rd edn.) Geelong, Victoria: Deakin University Press.

Kendon, A. (2004). *Gesture: visible action as utterance*. Cambridge: Cambridge University Press

Kern, R. & Liddicoat, A.J. (2011) Introduction: from the learner to the speaker/social actor. In G. Zarate, D. Levy, & C. Kramsch, (Eds.). *Handbook*

of multilingualism and multiculturalism. Paris: Archives Contemporaines Editions.

Keifer, B. (1982). *The response of primary children to picture books*. (Unpublished doctoral thesis) The Ohio State University, Columbus, OH.

Kiefer, B. (1993a). Children's responses to picture books: a developmental perspective. In K.E. Holland, R.A. Hungerford & S.B. Ernst (Eds.) *Journeying: children responding to literature*. Portsmouth: NH., Heinemann.

Kiefer, B. (1993b). Envisioning experience: the potential of picture books. In S. Sebasta & K. Donelson (Eds) *Inspiring Literacy: literature for children and young adults*. New Brunswick, NJ.: Transaction Publishers.

Kiefer, B. (2008). What is a picturebook, anyway? The evolution of form and substance through the postmodern era and beyond. In L. Sipe & S. Pantaleo (Eds.) *Postmodern Picturebooks: play, parody and self-referentiality*. New York: Routledge.

Kindle, K.J. (2009). Vocabulary development during read-alouds: primary practices. *The Reading Teacher*, 63(3), pp. 202-211.

Kinginger, C. (2011). Repertoires: decentering and the expression of identity. In G. Zarate, D. Levy, & C. Kramsch, (Eds.). *Handbook of multilingualism and multiculturalism*. Paris: Archives Contemporaines Editions.

Kolsawalla, H. (1999). Teaching vocabulary through rhythmic refrains in stories. In S. Rixon (Ed) *Young learners of English: some research perspectives*. Harlow: Longman.

Kozulin, A. (1986). Vygotsky in context. In A. Kozuli (Ed.) *Thought and language by Lev Vygotsky*. Massachusetts: The Massachusetts Institute of Technology.

Kramsch, C., Levy, D., & Zarate, G. (2011). General conclusion. In G. Zarate, Levey, D. & C. Kramsch (Eds.). *Handbook of multilingualism and multiculturalism*. Paris: Editions des Archives Contemporaines.

Krashen, S. (1982). *Second language acquisition and second language learning*. New York: Pergamon Press, Inc.

Krashen, S. (1985). *The input hypothesis: issues and implications*. London: Longman ELT.

Kress, G. & van Leeuwen, T. (1996). *Reading images: the grammar of visual design*. London: Routledge.

Kummerling-Meibauer, B. (1999). Metalinguistic awareness and the child's developing concept of irony: the relationship between pictures and text in iconic picture books. *The Lion and the Unicorn*, 23.2, pp. 157-183.

L

Lane, H. (2008, March 15). Let me tell you a story... *The Guardian*. Retrieved from <http://lifeandhealth.guardian.co.uk/family/story/0,,2265583,00.html>

Lantolf, J.P. (2006). Sociocultural theory and L2: state of the art. *Studies in Second Language Acquisition*, 28, pp. 67-109.

Lantolf, J.P. & Appel, G. (Eds.) (1994). *Vygotskian approaches to second language research*. Westport, CT: Ablex Publishing.

Lantolf, J.P. & Thorne, S.L. (2006). *Sociocultural theory and the genesis of second language development*. Oxford: Oxford University Press.

Larsen-Freeman, D. & Long, M.H. (Eds.) (1991). *An introduction to second language acquisition research*. London: Longman.

Levine, G.S. (2003). Student and instructor beliefs and attitudes about target language use, first language use, and anxiety: Report of a questionnaire study. *Modern Language Journal*, 87 (iii), pp. 343-364

- Levine, G.S. (2011). *Code choice in the language classroom*. Bristol: Multilingual Matters.
- Lewis, C.S. (1982) On stories. In Hooper, W. (Ed.) *On Stories and Other Essays in Literature*, New York, Harcourt Brace Jovanovich.
- Lewis, D. (1995a). The picture book; a form awaiting its history. *Signal*, 77 (May), pp. 99-112.
- Lewis, D. (1995b). The jolly postman's long ride, or sketching a picturebook history. *Signal*, 78 (September), pp. 178-192.
- Lewis, D. (2001a). *Reading contemporary picturebooks: picturing text*. Abingdon, RoutledgeFalmer.
- Lewis, D. (2001b). Showing and telling: the difference that makes a difference. *Reading: Literacy and Language*. Vol 35, Issue 3. pp. 94-98.
- Li, W. (2000). Dimensions of bilingualism. In W. Li (ed.). *The bilingualism reader*. London: Routledge.
- Light, P.H., Buckingham, N. & Robbins, H. (1979). Conversational task as an interactional setting. *British Journal of Educational Psychology*, 49, pp. 304 - 310.
- Lightbown, P. & Spada, N. (1999). *How languages are learned*. Oxford: Oxford University Press.
- Lincoln, Y.S. & Guba, E.G. (1985). *Naturalistic enquiry*. Thousand Oaks, CA.: Sage.
- Lindsay, J. (2010). *Children's access to print material and education-related outcomes: findings from a meta-analytic review*. New York: Learning Point Associates. Retrieved from: <http://www.learningpt.org/pdfs/RIFandLearningPointMeta-FullReport.pdf>

Linse, C.T. (2006). An analysis of predictable picture books: some beginning insights. In J. Enever & G. Schmid-Shonbein (Eds.) *Picture Books and Young Learners of English*. Munchen: Langenscheidt ELT GmbH.

Linse, C.T. (2007). Predictable books in the children's ELT classroom. *ELT Journal*, 61, pp. 46-57

Lo, M.M. (2008). Multiliteracies in Teaching Young Learners of English. In W. Arnold, K. Powell & H. Mol (Eds.) *Literacy in the language classroom: the role of the YL professional in developing reading and writing skills in young learners*. Canterbury: IATEFL.

Lüdi, G. (2003). Code-switching and unbalanced bilingualism. In J-M. Dewaele, A. Housen, & L. Wei, (Eds.) *Bilingualism: beyond basic principals*. Bristol: Multilingual Matters.

Lüdi, G. (2005). Code-Switching/Sprachwechsel. In U. Ammon, N. Dittmar, K.L. Mattheier, P. Trudgill, (Eds.). *Sociolinguistics — Soziolinguistik. An International Handbook of the Science of Language and Society*. (2nd edn.) vol. I. Berlin/New York: Walter de Gruyter.

Lüdi, G. (2006). Multilingual repertoires and the consequences for linguistic theory. In K. Bührig, & J.D. ten Thije, (Eds.). *Beyond misunderstanding: linguistic analyses of intercultural communication*. Amestredam/Philadelphia: John Benjamins Publishing Company.

M

Macaro, E. (2001). Analysing student teachers' codeswitching in foreign language classrooms: theories and decision making. *The Modern Language Journal*, Vol. 85, N° 4 (Winter, 2001), pp. 531-548.

Macaro, E. (2005). Codeswitching in the L2 classroom: a communication and learning strategy. In E. Lurda, (Ed.). *Non-native language teachers: perceptions, challenges and contributions to the profession*. New York: Springer.

- Macaro, E. (2009). Teacher use of codeswitching in the second language classroom: exploring 'optimal' use. In M. Turnbull, & J. Daily-O'Cain, (Eds.) *First language use in second and foreign language learning*. Bristol: Multilingual Matters
- Mackey, M. (2003). 'The most thinking book': attention, performance and the picturebook. In M. Styles, & E. Bearne, (Eds.). *Art, narrative and childhood*. Stoke on Trent: Trentham Books.
- Maderazo, C., Martens, P., Croce, K., Martens, R., Doyle, M., Aghalarov, S. & Noble, R. (2010). Beyond picture walks: revaluing picturebooks as written and pictorial texts. *Language Arts*, 87(6), pp. 437-446.
- Madura, S. (1995). The line and texture of aesthetic response: primary children study authors and illustrators. *The Reading Teacher*, 49(2), pp. 110-118.
- Madura, S. (1998). An artistic element: four transitional readers and writers respond to picture books of Patricia Polacco and Gerald McDermott. In *National Reading Conference Yearbook*, 47, pp. 366-376
- Mangubhai, F. (2001). Book floods and comprehensible input floods: providing ideal conditions for second language acquisition. *International Journal of Educational Research*, 35, pp. 147-156.
- Marantz, K.A. (1995). Introduction. In S.S. Marantz, & K.A. Marantz, (Eds.) *The art of children's picture books. A selective reference guide*. (2nd ed.). New York: Garland Publishing, Inc.
- Marsh, G.E. & Ketterer, J.J. (2005). Situating the zone of proximal development. *Online Journal of Distance Learning Administration*, VIII (II Summer).
- Martinez, M. & Roser, N. (1985). Read it again: the value of repeated readings during storytime. *The Reading Teacher*, 38, pp. 782-786.

Martinez, M.G. & Teale, W.D. (1989). Classroom storybook reading: the creation of texts and learning opportunities. *Theory in Practice*, Vol. 28, nº 2, Learning through text (Spring, 1989). Pp. 126-135.

Martins, M.A. (1996). Pré-história da aprendizagem de leitura. Lisboa: ISPA.

Mata, L. (2004). ...Era uma vez. *Análise Psicológica*, (2004), 1 (XXII), pp. 95-108.

Mata, L. (2008a). *A Descoberta da Escrita: Textos de Apoio para Educadores de Infância*. Lisboa: Direcção-Geral de Inovação e de Desenvolvimento Curricular. Retrieved online http://sitio.dgidec.min-edu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/778/A_Descoberta_da_Escrita.pdf

Mata, L. (2008b). Hábitos e práticas de leitura de histórias: como caracterizar? In A.P. Noronha, C. Machado, L. Almeida, M. Gonçalves, S. Martins, & V. Ramalho, (Org.) *Actas da XII Conferencia Internacional de Avaliação Psicológica: Formas e Contextos*. Braga: Universidade do Minho/Psiquilibrios Edições.

McDonough, J. & McDonough, S. (1997). *Research methods for English language teachers*. London: Arnold.

McGee, L. & Schickedanz, J.A. (2007). Repeated interactive read-alouds in preschool and kindergarten. *The Reading Teacher*, 60(8), pp. 742 - 751.

Meek, M. (1988). *How texts teach what readers learn*. Stroud: Thimble Press.

Meek, M. (1992). Children reading - now. In M. Styles, E. Bearne, & V. Watson, (Eds.) *After Alice: exploring children's literature*. London: Cassel.

Mehisto, P., Marsh, D. & Frigols, M.J. (2008). Uncovering CLIL: content and language integrated learning in bilingual and multilingual education. Oxford: Macmillan.

Menlesohn, F. (2009). *The inter-galactic playground: a critical study of children's and teens science fiction*. Jefferson, NC.: McFarland & Company, Inc., Publishers,

Mendoza Fillola, A. (2008). *Formulación de expectativas y paratextos: motivación y guía para el lector em formación*. In F.L. Viana, R. Ramos, E. Coquet, & M. Martins, (Eds.). *7º Encontro Nacional, 5ª Internacional Investigação em Leitura, Literatura Infantil & Ilustração*. Braga: Instituto de Criança, Universidade do Minho.

Merriam, S.B. (2009). *Qualitative research: a guide to design and implementation*. San Francisco, Cal.: John Wiley & Sons.

Meyer, L.A., Wardrop, J.L., Stahl, S.A. & Linn, R.L. (1994). Effects of reading storybooks aloud to children. *Journal of Educational Research*, 88(69-85).

Michaels, W. & Walsh, M. (1990). *Up and away: using picture books*. Melbourne: Oxford University Press Australia.

Miller, S.M. (2003). How literature discussion shapes thinking; ZPDs for teaching / learning habits of the heart and mind. In A. Kozulin, B. Gindis, V.S. Ageyev & S.M. Miller (Eds.) *Vygotsky's educational theory in cultural context*. Cambridge: Cambridge University Press.

Mines, H. (2000) *The relationship between children's cultural literacies and their readings of literary texts*. (Unpublished PhD thesis). University of Brighton, Brighton, UK.

Ministério da Educação, (1997). *Orientações curriculares para educação pré-escolar*. Lisboa: Ministério da Educação.

Ministério da Educação, (2010) *Metas de aprendizagem para a educação pré-escolar e para o Ensino Básico*. Retrieved from <http://www.metasdeaprendizagem.min-edu.pt/>

Miyahara, M. (2005a). Systematic storytelling part 1. *English Teaching Professional*, 36(January), pp. 23-25.

- Miyahara, M. (2005b). Systematic storytelling part 2. *English Language Teaching Professional*, 37(March), pp. 23-25.
- Moebius, W. (1986). Introduction to picturebook codes. In P. Hunt (Ed.) *Children's Literature: the development of criticism*. London: Routledge.
- Moon, J. (2000). *Children learning English*. Oxford: Macmillan Heinemann.
- Moran, S. (2010). Creativity in Schools. In K. Littleton, C. Wood, & J. Kleine Staarman (Eds.) *International handbook of Psychology in Education*. Bingley: Emerald Group Publishing, Ltd.
- Morgado, M. (2009). Texto visual / texto cultural. Uma perspectiva de desenvolvimento da literacia visual e intercultural dos jovens. In Anexo dos Congressos Congresso SOPCOM, o 8º Congresso LUSOCOM e o 4º Congresso IBÉRICO. *Sociedade dos Media: Comunicação, Política e Tecnologia*, 'Comunicação, Espaço Global e Lusofonia' e 'Redes, Meios e Diversidade Cultural no Espaço Ibérico'. Held at Escola de Comunicação, Artes e Tecnologias da Informação da Universidade Lusófona, Lisbon. 14 - 18 April 2009. Retrieved from http://conferencias.ulusofona.pt/index.php/sopcom_iberico/sopcom_iberico09/paper/viewFile/440/438
- Morgado, M. (2010). As diferenças que nos unem: literatura infantil e interculturalidade. *Alabe*, nº 1 Junio, 2010. Retrieved from <http://nevada.ual.es:81/alabe/index.php/alabe/issue/view/1/showToc>
- Mosely, J. (2005). *Circle time for young children*. Abingdon: Routledge
- Moss, E. (1992). A certain peculiarity: and interview with Janet and Allan Ahlberg. *Signal*, 61, pp. 20-26.
- Mourão, S. (2000). Integrating a foreign language programme in Portuguese preschools (Unpublished Master's thesis) University of Manchester, Manchester, UK.

Mourão, S. (2001). Integrating a foreign language programme in Portuguese preschools. In J.O. Strecht Ribeiro (Ed.) *Da investigação às práticas - estudos de natureza educational vol II nº 1 número temático - Línguas para os mais novos*. Lisboa: CIED, ESE Lisboa.

Mourão, S. (2003). *Realbooks in the primary classroom*. Southam: Mary Glasgow Scholastic.

Mourão, S. (2005). ...more primary than English. *The APPI Newsletter*, Year 20 / nº2 / 2005 pp. 4–10.

Mourão, S. (2006a). Understanding and sharing: English storybook borrowing in Portuguese preschools. In J. Enever & G. Schmid-Shonbein (Eds.) *Picture books and young learners of English*. Munich: Langenscheidt ELT GmbH.

Mourão, S. (2006b). Understanding authentic picture books: how do children do it?. In R. Mitchell-Schuitevoerder & S. Mourão (Eds.) *Teachers and young learners: research in our classrooms*. Canterbury: IATEFL YL SIG.

Mourão, S. (2009). Multilingual use of the multimodal: picturebooks in an English language class. In M. de L. Dionisio, J. Carvalho & R. Castro (Eds) *Discovering Worlds of Literacy: Proceedings of the 16th European Conference on Reading and 1st Ibero-American Forum on Literacies*. Braga: Littera.

Mourão, S. & Gamboa, F.C. (2009). *Best Buddies Teacher's Edition 1*. Mexico, D.F.: Editorial Macmillan de México, S.A. de C.V.

Mukherji, P. & Albon, D. (2010). *Research methods in early childhood: an introductory guide*. London: SAGE Publications Ltd.

Munari, A. (1995). Jean Piaget. In J.C. Tedesco (Ed.) *Prospects: the quarterly review of comparative education*, Vol. 3. Paris: UNESCO, International Bureau of Education.

Muñoz, C. (Ed.). (2006). *Age and the rate of foreign language learning*. Clevedon: Multilingual Matters.

Muñoz, M.P. (2006). El libro álbum: un objeto cultural. In J.O. Fernández (Ed.) *Laboratorio Internacional Construyendo Lectores: Compartiendo el libro-álbum* Santiago: Centro Cultural de España.

Myers-Scotton, C. (1997) *Duelling languages: Grammatical structure in codeswitching*. Oxford: Clarendon Press

N

National Association for the Education of Young Children. (1996). NAEYC position statement: Responding to linguistic and cultural diversity – Recommendations for effective childhood education. *Young Children*, 51(2), pp. 4-12.

Ng, S.M. & Sullivan, C. (2001). The Singapore reading and English acquisition programme. *International Journal of Educational Research*, 35, pp. 157-167.

NICHD (2005). Pathways to reading: The role of oral language in the transition to reading. *Developmental Psychology*, 41(2), pp. 428-442.

Nikolajeva, M. (2009). Visual literacy and the implied readers of children's picturebooks. In: M.H.M. Borges, (Ed.) *Formar leitores para ler o mundo*. Lisbon, Fundação Calouste Gulbenkian.

Nikolajeva, M. (2010). Interpretative codes and implied readers of children's picturebooks. In T. Colomer, B. Kummerling-Meibauer, & C. Silva-Díaz, (Eds.) *New directions in picturebook research*. Abingdon: Routledge.

Nikolajeva, M. & Scott, C. (2000). The dynamics of picture book communication. *Children's Literature in Education*, 31(4), pp. 225-239.

Nikolajeva, M. & Scott, C. (2006). *How picturebooks work*. Abingdon: Routledge.

Nikolov, M. (2000). Issues in research into early foreign language programmes. In J. Moon & M. Nikolov (Eds.) *Research into teaching English to young learners*. Pécs, University Press Pécs.

Nikolov, M. & Djigunovic, J.M. (2011). All shades of every color: an overview of early teaching and learning of foreign languages. *Annual Review of Applied Linguistics*, 31, pp. 95-119.

Ninio, A. (1983). Joint book reading as a multiple vocabulary acquisition device. *Developmental Psychology*, 19(3), pp. 445-451.

Ninio, A. & Bruner, J. (1978). The achievement and antecedents of labeling. *Journal of Child Language*, 5, pp. 1-15

Nisbet, J. & Watt, J. (1984). Case study. In J. Bell, T. Bush, A. Fox, J. Goodey & S. Goulding (Eds.) *Conducting small-scale investigations in educational management*. London: Harper & Row.

Nodelman, P. (1988). *Words about pictures. The narrative art of children's picture books*. Athens, Georgia: University of Georgia Press.

Nodelman, P. (2003). How, but not what or why. *Children's Literature*, 31, pp. 192-200.

Nodelman, P. & Reimer, M. (1992). *Pleasures of Children's Literature*. New York: Longman Publishing Group.

Nunan, D. (1988). *Syllabus design*. Oxford: Oxford University Press.

O

Oliveira, A.P.S. (2011) '*Programa de Generalização de Ensino de Inglês' em educação pré-escolar – Porquê? e Para quê?* (Unpublished master's thesis), Escola Superior de Educação do Porto, Porto, Portugal.

Orr, D. (2009, April). John Burningham: In 2009 being young is terrible. You can't run wild. In *The Independent on Sunday*, Saturday 18th April 2009 retrieved from <http://www.independent.co.uk/arts->

entertainment/books/features/john-burningham-in-2009-being-young-is-terrible-you-cant-run-wild-1668540.html

Owens, R.E. (2008). *Language development: an introduction* (8th edn.). Upper Saddle River, N.J.: Pearson Education, Inc.

P

Páez, A.P., Bock, K.P. & Pizzo, L. (2011). Supporting language and early literacy skills of English language learners: effective practices and future directions. In S.B. Neuman,, & D.K. Dickenson (Eds.) *Handbook of early literacy research*, Vol. 3. New York: The Guildford Press.

Pantaleo, S. (2008). *Exploring student response to contemporary picturebooks*. Toronto, University of Toronto Press Inc.

Pantaleo, S. (2010). Mutinous fiction: narrative and illustrative metalepsis in three postmodern picturebooks. *Children's Literature in Education*, Vol 41, N°1, pp. 12-21.

Pantaleo, S. (2011). Middle years students' collaborative talk about *The Red Tree*: 'A book that really works your mind'. *Australian Journal of Language and Literacy*, Vol. 34, N° 3, 2011, pp. 260-278

Parkes, B. (1998). Nursery children using illustrations in shared readings and rereadings. In J. Evans, (Ed.). *What's in the picture? Responding to illustrations in picture books*. London: Paul Chapman Publishing Ltd

Parkes, B. (2000). *Read it again!: revisiting shared reading*. Portland, Maine: Stenhouse Publishers

Pavlenko, A. (2001). Book reviews: Foreign language and mother tongue. *International Journal of Bilingualism*, 5(4), pp. 497-500.

Pellier, R.E.J. (2011). *Ensino de Inglês: uma prática vivida*. (Unpublished master's thesis. Escola Superior de Educação de Paula Frassinetti, Lisboa,

Portugal) Retrieved from <http://repositorio.esepf.pt/handle/10000/485>

Pennac, D. (2006). *The rights of the reader*. London: Walker Books.

Phelan, P. (1990). *Literature and life: making connections in the classroom*. Urbana, Ill.: NCTE

Piaget, J. (1929/1979). *The child's conception of the world*. (J. & A. Tomlinson, Trans.) London: Routledge and Kegan Paul, Ltd.

Piaget, J. (1959). *The language and thought of the child*. London: Routledge and Kegan Paul.

Piaget, J. (1964). Development and learning. In R.E. Ripple & V.N. Rockcastle (Eds.), *Piaget Rediscovered: A Report on the Conference of Cognitive Studies and Curriculum Development*. Ithaca, NY: Cornell University.

Piaget, J. (1985). *The Equilibration of Cognitive Structures: the central problem of intellectual development*. Chicago: University of Chicago Press

Pike, K.L. (1967). *Language in relation to unified theory of the structure of human behaviour*. (2nd edn.) The Hague: Mouton.

Pinker, S. (1994). *The language instinct*. New York: Haroer Perennial Modern Classics.

Pinsent, P. (2008). Introduction. In J. Harding, & P. Pinset, (Eds.) *What do you see? International perspectives on children's book illustration*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Pinter, A. (2006) *Teaching young language learners*. Oxford: Oxford University press.

Poehner, M.E. & Lantolf, J.P. (2010). Vygotsky's teaching-assessment dialectic and L2 education: the case for dynamic assessment. *Mind, culture and activity*, 17(4), pp. 312-330.

Portugal, G. & Laevers, F. (2010). Avaliação em educação pré-escolar: sistema de acompanhamento das crianças. Porto: Porto Editora.

Purdy, J. (2008). Inviting conversation: meaningful talk about texts for English language learners. *Literacy*, 42(1), pp. 44-51.

R

Radnor, H. (2002). Researching your professional practice: doing interpretative research. Buckingham, Phil.: Open University Press.

Ramos, A.M. (2007). Livros de palmo e meio: reflexões sobre Literatura para a infância. Lisboa, Editorial Caminho, SA.

Ramos, A.M. (2008). As histórias que as imagens contam – caminhos de leitura no album. *Keynote speech Lançamento das Malasartes*. Port: Porto Editora.

Ramos, A.M. (2010). Literatura para a infância e ilustração: leituras em diálogo. Porto: Tropelias & Companhia.

Read, C. (2006). Supporting teachers in supporting learners. In J. Enever & G. Schmid-Shonbein (Eds.) *Picture books and young learners of English*. Munich: Langenscheidt ELT GmbH.

Read, C. (2007). 500 Activities for the primary classroom. Oxford: Macmillan Education.

Renolds, K. (Ed.) (2005). *Modern children's literature: an introduction*. Basingstoke: Palgrave Macmillan.

Ribeiro, I., Leal, M.J., Ribeiro, M., Forte, A., Fernandes, I. (2009). Habitos de leitura de filhos e pais. In F.L. Viana, & I. Ribeiro, (Eds.). *Dos leitores que temos aos leitores que queremos*. Coimbra: Almedina.

Ribeiro, C., Silva, M., Oliveira, M., Carvalho, J. & Tomé, S. (2009). *Sensibilização à língua inglesa na educação pré-escolar - três anos de*

experiência e reflexão. Retrieved from Associação Nacional de Animação e Educação website:

<http://anae.biz/rae/wp-content/uploads/2009/03/sensibilizacao-a-lingua-inglesa-na-educacao-pre-escolar.pdf>

Roberts, T.A. (2008). Home storybook reading in primary or second language with preschool children: evidence of equal effectiveness for second-language vocabulary acquisition, *Reading Research Quarterly*, 43(2), pp. 103-130.

Robinson, M. (2008) *Child development 0-8: a journey through the early years*. Maidenhead: Open University Press.

Robbins, C.R. & Ehri, L.C. (1994). Reading storybooks to kindergarteners helps them learn new vocabulary words, *Journal of Educational Psychology*, 86(1), pp. 54-64.

Rodrigues, C. (2009). O álbum narrativo para a infância: Os segredos de um encontro de linguagens. In *Congresso Internacional Lectura 2009 - para leer el XXI*. Havana: Comité Cubano del IBBY. (CD-Rom - ISBN 978-959-242-138-7) (no page numbers)

Rosenblatt, L.M. (1995). *Literature as Exploration*. New York: Modern Language Association of America.

Roth, F.P., Speece, D.H. & Cooper, D.H. (2002). A longitudinal analysis of the connection between oral language and early reading, *The Journal of Educational Research*, 95 (May / June)(5), pp. 259-272.

Roy-Charland, A., Saint-Aubin, J. & Evans, M.A. (2007). Eye movements in shared book reading with children from kindergarten to grade 4. *Reading and Writing*, 20, pp. 909-931.

Reynolds, K. (Ed.) (2005). *Modern children's literature: an introduction*. Basingstoke, Hampshire: Palgrave Macmillan.

Rubin, J. & Thompson, I. (1994). *How to be a more successful language learner: toward learner autonomy*. Boston, MA: Heinle & Heinle Publishers.

S

Sadawska-Martyka, A. (2006) Read, read, read. In J. Enever & G. Schmid-Shonbein (Eds.) *Picture books and young learners of English*. Munich: Langenscheidt ELT GmbH.

Salisbury, M. (2004). *Illustrations in children's books: creating pictures for publication*. London: A&C Black Publishers.

Salisbury, M. (2008). The artist and the postmodern picturebook. In L. Sipe & S. Pantaleo (Eds.) *Postmodern Picturebooks: play, parody and self-referentiality*. New York, Routledge.

Sampson, A. (2011). Learner code-switching versus English only. *ELT Journal* Advance Access published November 3, 2011, doi: 10.1093/elt/ccr067.

Santos, S.S.S. (2011) *O Jogo no Ensino Precoce do Inglês no Jardim-de-Infância*. (Unpublished master's thesis), Escola Superior de Educação do Porto, Porto, Portugal.

Saxton, M. (2010) *Child Language: Acquisition and Development*. London: Sage.

Scarborough, H.S. & Dobrich, W. (1994). On the efficacy of reading to preschoolers, *Developmental Review*, 14, pp. 245-302.

Schäfer, A. (2010). Investigating the use of songs, rhymes and stories in primary EFL teaching. Paper presented at the Children's Literature in Language Education Conference - from Picture Books to Young Adult Fiction, Hildesheim University, Germany.

Schneuwly, B. (1994). Contradiction and development: Vygotsky and paedology, *European Journal of Psychology of Education*, IX(4), pp. 281-291.

- Scholastic ELT, (2006). *Teaching English to young learners, book catalogue*, Spring 2006. New York: Scholastic USA
- Schwarcz, J. (1982). *Ways of the illustrator: visual communication in children's literature*. Chicago: American Library Association
- Selinker, L. (1972). Interlanguage. *IRAL*, X(3), pp. 209-231.
- Selinger, H.W. & Shohamy, E. (1989). *Second language research methods*. Oxford: Oxford University Press.
- Sénéchal, M. (1997). The differential effect of storybook reading on preschoolers' acquisition of expressive and receptive vocabulary, *Journal of Child Language*, 24, pp. 123-138.
- Sénéchal, M. & Cornell, E.H. (1993) Vocabulary acquisition through shared reading experiences, *Reading Research Quarterly*, 28(4), pp. 360 - 374.
- Serafini, F. (2009). Understanding visual images in picturebooks. In J. Evans (Ed.) *Talking beyond the page: Reading and responding to picturebooks* Abingdon: Routledge.
- Serafini, F. & Giorgis, C. (2003). *Reading aloud and beyond. Fostering the intellectual life with older readers*. Portsmouth, NH.: Heinemann.
- Serra, C. (2010). Assessing CLIL at primary school: a longitudinal study. *International Journal of Bilingual Education and Bilingualism*, 10, N°5, pp. 582-602.
- Sfard, A. (1998). On two metaphors for learning and the dangers of choosing just one, *Educational Researcher*, 27(2), pp. 4-13.
- Shaffer, D.R. & Kipp, K. (2007). *Developmental psychology: childhood and adolescence* (7th Edn.) Belmont, CA.: Thomson Wadsworth.
- Sharpe, K. (2001). *Modern foreign languages in the primary school: the what, why, how of early MFL teaching*. London: Kegan Page Ltd.

Shatz, M. (2009). On the development of the field of language development. In E. Hoff, & M. Shatz, (Eds.). *Blackwell Handbook of language development*. Oxford/Malden, MA.: Blackwell Publishing

Shulevitz, U. (1985). *Writing with pictures: How to write and illustrate children's books*. New York: Watson-Guption Publications.

Silva, S. R. (2006). Quando as palavras e as ilustrações andam de mãos dadas: Aspectos do álbum narrativo para a infância. In F. Viana, E. Coquet, & M. Martina, (eds.). *Leitura, literatura infantil e ilustração – investigação e prática docente*. Vol. 5. Braga: CESC-UM / Coimbra: Almedina

Silva-Díaz, C. (2006). La función de la imagen en el álbum. In *Ver para leer: acercándonos al libro álbum*. Santiago de Chile: Unidad de Currículum y Evaluación / Centro de Recursos para el Aprendizaje, Ministerio de Educación. Retrieved from:

http://www.bibliotecas-cra.cl/recursos/recu_ver_leer.html

Sinclair, J. & Coulthard, M. (1975). *Towards an Analysis of Discourse*. Oxford: Oxford University Press.

Sipe, L. (1989). Vocabulary acquisition from listening to stories. *Reading Research Quarterly* 24(2), pp. 174-187.

Sipe, L. (1996). *The construction of literary understanding by first and second graders in response to picture storybook read alouds*. Unpublished doctoral dissertation, Ohio State University, Columbus, Ohio.

Sipe, L. (1998). The construction of literary understanding by first and second graders in response to picture storybook read-alouds [abstract]. *Reading Research Quarterly*, Vol. 33, N° 4, (Oct. – Nov. – Dec., 1998), pp. 376-378)

Sipe, L. (1999). Children's response to literature: author, text, reader, context. *Theory into Practice*, 39(3), pp. 120-129.

Sipe, L. (2000). The construction of literary understanding by first and second graders in oral response to picture storybook read-alouds. *Reading Research Quarterly*, 35(2), pp. 252-275.

Sipe, L. (2002). Talking back and taking over: young children's expressive engagement during storybook read alouds. *TheReading Teacher*, 55, pp. 476-483.

Sipe, L. (2008a). *Storytime: young children's literary understanding in the classroom*. New York: Teachers College Press.

Sipe, L. (2008b). Young children's visual meaning making in response to picturebooks. In J. Flood, S. Brice Heath & D. Lapp (Eds.) *Handbook of research on teaching literacy through the communicative and visual arts*. New York: Lawrence Earlbaum Associates.

Sipe, L. (2012). Revisiting the relationship between text and pictures. *Children's Literature in Education*, 43, pp. 4-21

Sipe, L. & Bauer, (2001). Urban kindergarteners' literary understanding of picture storybooks. *The New Advocate*, Vol 14, N°4. pp. 329- 342.

Sipe, L. & Brightman, A.E. (2009). Young children's interpretations of page breaks in contemporary picture storybooks. *Journal of Literary Research*, 41, pp. 68-103.

Sipe, L. & McGuire, C.E. (2006) Picturebook endpapers; resources for literary and aesthetic interpretation, *Children's Literature in Education*, 37, pp. 291-304.

Sipe, L. & Pantaleo, S. (Eds.) (2008). *Postmodern picturebooks. Play parody and self-referentiality*. New York: Routledge.

Skinner, B.F. (1957). *Verbal behaviour*. Englewood Cliffs: Prentice Hall

Snow, C. Burns, M.S. & Griffin, P. (Eds.). (1998). *Preventing reading difficulties in young children*. Washington, DC.: National Academy Press.

Snow, C. & Tabors, P. (1993). Language skills that relate to literacy development. In B. Spodek & O.N. Saracho (Eds.) *Language and literacy in early childhood education*. New York: Teachers College Press.

Soares, H.C.M. (2011) *Ler para aprender: as histórias como ponto de partida para a aprendizagem do Inglês no 1º ciclo do Ensino Básico*. (Unpublished master's thesis), Escola Superior de Educação do Porto, Porto, Portugal.

Sotto Mayor, G. (2009) *Um dia na praia* de Bernardo Carvalho: reflexes sobre o album na literature para infância. In *Malasartes, Cadernos de literatura para a infancia e a juventude*, Nº 18, (II Série), Porto: Porto Editora.

Sotto Mayor, G. 2011 *A decade of Illustration of children's books in Portugal (2000-2009)* unpublished paper given at a pre-conference PhD Workshop, New Perspectives in Picturebook Research University of Tübingen, Germany

Stake, R.E. (1995). *The art of case study research*. Thousand Oaks, Cal.: SA Inc. GE Publications.

Stake, R.E. (2000). Case studies. In D.K. Denzin & Y.S. Lincoln (Eds.) *Handbook of qualitative research*. (2nd edn.) London: SAGE Publications Ltd.

Stake, R.E. (2005). Case studies. In D.K. Denzin & Y.S. Lincoln (Eds.) *Handbook of qualitative research*. (3rd edn.) London: SAGE Publications Ltd.

Stewart, J.H. (2005). Foreign language study in elementary schools: benefits and implications for achievement in reading and maths. *Early Childhood Journal*, 33(1), pp. 11-16.

Strauss, A. & Corbin, J. (1998) *Basics of Qualitative Research Techniques and Procedures for Developing Grounded Theory* (2nd edn.). London: Sage Publications.

Strecht-Riberio, J.O. & Roso, A. (2001). Sensibilização às línguas estrangeiras na educação pé-escolar: representações do educadores de infância. In J.O. Strecht Ribeiro (Ed.). *Da investigação às práticas - Estudos*

de natureza educacional. Vol. II, N° 1. Número temático - Línguas para os mais novos. Lisboa: CIED ESE Lisboa

Styles, M. (1996). Inside the tunnel. In V. Watson & M. Styles (Eds.) *Talking pictures: pictorial texts and young learners*. Trowbridge: Hodder & Stoughton.

Styles, M. & Noble, K. (2009) Thinking in action: analyzing children's multimodal responses to multimodal picturebooks. In J. Evans, *Talking beyond the page: Reading and responding to picturebooks*. Abingdon: Routledge.

Sulzby, E. (1985). Children's emergent reading of favourite storybooks: a developmental study. *Reading Research Quarterly*, 20(4), pp. 458-481.

Sulzby, E. & Teale, W. (1991). Emergent literacy. In R. Barr, M. Kamil, P. Mosenthal & P.D. Pearson (Eds.) *Handbook of reading research*, Vol. 2. New York: Longman.

Sutton, A. (1980). Backward children in the USSR: an unfamiliar approach to a familiar problem. In J.J. Brine, M. Perrie, A. Sutton, & G. R. Barker, (Eds.). *Home, school and leisure in the Soviet Union*. London: Allen & Unwin.

T

Tabors, P.O. (1997). *One child, two languages: a guide for preschool educators of children learning English as a second language*. Baltimore, Maryland.: Paul H. Brookes Publishing.

Tan, S. (2001) *Picture books: who are they for?* Retrieved from: <http://www.shauntan.net/essay1.html>

Taylor, C. & Lafayette, R. (2010). Academic achievement through FLES: a case study for promoting greater access to foreign language study among young learners. *The Modern Language Journal*, 94, pp. 22-42.

- Teale, W.H. (2003). Reading aloud to young children as a classroom instructional activity: Insights from research and practice. In A. van Kleeck, S.A. Stahl & E.B. Bauer (Eds) *On reading books to children. Parents and teachers*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Teale, W.H. & Sulzby, E. (1986). *Emergent literacy: writing and reading*. Norwood, N.J.: Ablex Publishing Corporation.
- Tharp, R. G., & Gallimore, R. (1991). *Rousing minds to life: teaching, learning, and schooling in social context*. Cambridge: Cambridge University Press.
- Thomas, J. (1988). The role played by metalinguistic awareness in second- and third-language learning. *Journal of Multilingual and Multicultural Development*, 9, pp. 235–246.
- Thompson, L (2002). ELT in Nursery and Kindergarten: an experiential approach. *Educação & Comunicação*, 7, pp. 47–61.
- Tomasello, M. (1995). Language is not an instinct. *Cognitive Development*, 10, pp. 131-156.
- Tomasello, M. (2003). *Constructing a language: a usage based theory of language*. Cambridge, Massachusetts: Harvard University Press.
- Tomasello, M. (2009). The usage-based theory of language acquisition. In E.L. Bavin (Ed.), *The Cambridge Handbook of Child Language*. Cambridge: Cambridge University press.
- Torgerson, C.J. (2007). The quality of systematic reviews of effectiveness in literacy learning in English: a 'tertiary' review. *Journal of research in reading*, 30(3), pp. 287-315.
- Tough, J. (1991). Young children learn languages. In C. Brumfit, J. Moon & R. Tongue (Eds.) *Teaching English to children*. Cambridge: Cambridge University Press.

Trelease, J. (1982). *The read-aloud handbook*. New York: Penguin Books.

Triggs, P. (1980). Autograph n° 5: Pat Hutchins. *Books for Keeps*, n° 5, November, 1980, p. 14.

Trumpener, K. (2010). Picture-book worlds and ways of seeing. In M.O. Grenby & A. Immel (Eds.) *The Cambridge Companion to Children's Literature*. Cambridge: Cambridge University Press.

Tucker, N. (2002). *A rough guide to children's picturebooks: 0-5 years*. London: Penguin Books Ltd.

Tunmer, W.E. and Cole, P.G. (1985). Learning to read: A metalinguistic act. In C.S. Simon (Ed.) *Communication skills and classroom success. Therapy methodologies for language-learning disabled students*. London: Taylor and Francis.

Turnbull, M. & Daily O'Cain, J. (2009). *First language use in second and foreign language learning*. Bristol: Multilingual Matters.

U

Ulanoff, S.H. & Pucci, S.L. (1999). Learning words from books: the effects of read aloud on second language vocabulary acquisition. *Bilingual Research Journal*, Vol. 23, (4).

V

van Kleeck, A. (2003). Research on book sharing: another critical look. In A. van Kleeck, S. A. Stahl, & E. B. Bauer, (Eds.) *On reading books to children: parents and teachers*. Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers.

van der Veer, R. & Valsiner, J. (1991). *Understanding Vygotsky*. Oxford: Blackwell.

van Lier, L. (1988). *The classroom and the language learner: ethnography and second-language classroom research*. Harlow: Longman Group UK Ltd.

- van Lier, L. (1996). *Interaction in the language curriculum: awareness, autonomy, and authenticity*. Harlow: Longman Group Ltd.
- van Lier, L. (2002). An ecological-semiotic perspective on language and linguistics. In C. Kramsch (Ed.) *Language acquisition and language socialization*. London: Continuum.
- van Lier, L. (2004). *The ecology and semiotics of language learning: a sociocultural perspective*. Norwell, Mas.: Kluwer Academic Publishers.
- Vasconcelos, T. (1997). *Ao redor da mesa grande: a prática educativa da Ana*. Porto: Porto Editora.
- Vasconcelos, T. (2009). *Educação de infância no cruzamento de fronteiras*. Lisboa: Texto Editores.
- Viana, F. (2001). *Melhor falar para melhor ler*. Braga: Institute de Estudos da Criança. Universidade do Minho.
- Viana, F. (2002). *Da linguagem oral à leitura: construção e validação do test de identificação de competencias linguísticas*. Lisboa: Fundação para a Ciência e Tecnologia/Fundação Caloutse Gulbenkian.
- Vilke, M. (1979). Why start early? In R. Freudenstein, (Ed.) *Teaching foreign languages to the very young: papers from seven countries on work with 4- to 8-year-olds*. Oxford: Pergamon Press.
- Vygotsky, L.A. (1978). *Mind in Society: the development of higher psychological processes*. Cambridge, M.A.: Harvard University Press.
- Vygotsky, L.A. (1986). *Thought and Language*. Massachusetts: The Massachusetts Institute of Technology.
- Vygotsky, L.A. (1997). The history of the development of higher mental functions tool and the sign in the development of the child. In R.W. Rieber (Ed.) *The collected works of L. S. Vygotsky: Volume 6 Scientific Legacy Vol. 4*. New York: Kluwer Academic / Plenum Publishers.

W

Walsh, D.J., Tobin, J.J. & Graue, M.E. (1993). The interpretive voice: qualitative research in early childhood education. In B. Spodek (Ed.) *Handbook of research on the education of young children*. New York: Macmillan Publishing Company.

Walsh, M. (2000). Text-related variables in narrative picture books: Children's responses to visual and verbal texts. *Australian Journal of Language and Literacy*, 23(2).

Walsh, M. (2003). 'Reading' pictures: what do they reveal? Young children's reading of visual texts. *Reading: Language and Literacy*. November 2003 pp. 123-130.

Wasik, B.A. & Bond, M.A. (2001). Beyond the pages of a book: interactive book reading and language development in preschool classrooms. *Journal of Educational Psychology*, 93(2), pp. 243-250.

Waterland, L. (1988). *Read with me: an apprenticeship approach to reading*. Stroud: Thimble Press.

Watson, V. & Styles, M. (1996). *Talking pictures: pictorial texts and young readers*. Trowbridge: Hodder & Stoughton

Weinreich, U. (1953). *Languages in contact*. The Hague: Mouton

Wells, G. (1981). *Learning through interaction: the study of language development*. Cambridge: Cambridge University Press.

Wells, G. (1986). *The meaning makers: children learning language and using language to learn*. London: Hodder and Stoughton.

Wells, G. (1999a). *Dialogic enquiry: toward a sociocultural practice and theory of education*. Cambridge: Cambridge University Press

Wells, G. (1999b). Using L1 to master L2: a response to Antón and DiCamilla's "Socio-cognitive functions of L1 collaborative interaction in the L2 classroom". *The Modern Language Journal*, 83, pp. 248 - 254.

Wells, G. (2003). Children talk their way into literacy / Los niños se alfabetizan hablando. In J.R. Garcia (Ed) *Ensenar a escribir sin prisas... pero com sentido* Sevilla: PUBLICAÇÕES M.C.E.P.

Wells, G. (2009). *The meaning makers: learning to talk and talking to learn*. Bristol: Multilingual Matters.

Wells, G. & Nicolls, J. (Eds.) (1985). *Language and learning: an interactional perspective*. London: Falmer Press.

Wertsch, J.W. (1985). *Vygotsky and the formation of the mind*. Cambridge, Mass.: Harvard University Press.

Whaley, J.I. & Chester, T.R. (1988). *A history of children's book illustration*. London: John Murray.

Whitehead, M. (1997). *Language and literacy in the early years*. London: Paul Chapman Publishing Ltd).

Whitehurst, G.J., Falco, F.L., Lonigan, C.J., Fischel, J.E., DeBaryshe, B.D., Valdez-Menchaca, M.C. & Caulfield, M. (1988). Accelerating language development through picture book reading. *Developmental Psychology*, 24(4), pp. 552-559.

Wood, D. (1988). *How children think and learn*. Oxford: Blackwell Publishers.

Wood, D., Bruner, J. & Ross, G. (1976). The role of tutoring in problem solving. *Journal of Child Psychology and Psychiatry*, 17(2), pp. 89-100.

Yaroshevsky, M.G. (1999) Epilogue. In R.W. Rieber (Ed.) *The collected works of L.S. Vygotsky: Vol. 6 Scientific legacy*, Vol. 6. New York: Kluwer Academic / Plenum Publishers.

Yaden, D.B. (1988). Understanding stories through repeated read-alouds: how many does it take?. *The Reading Teacher*, 41, pp. 556-566.

Yin, R.K. (2003a). *Case study research: design and methods*. (3rd edn.) Thousand Oaks, Cal.: SAGE Publications, Inc.

Yin, R.K. (2003b). *Applications of case study research*. (2nd edn.) London: SAGE Publications Ltd.

Yopp, H.K. (1988). The validity and reliability of phonemic awareness tests. *Reading Research Quarterly*, 23 (2), pp. 159–177.

Z

Zarate, G. Levy, D. & Kramsch, C. (Eds.). (2011). *Handbook of multilingualism and multiculturalism*. Paris: Archives Contemporaines Editions.

Zembar, M.J. & Blume, L.B. (2008). *Middle Childhood Development: A Contextual Approach*. Upper Saddle River, NJ.: Pearson.

Zevenbergen, A.A. & Whitehurst, G. (2003). Dialogic reading: a shared picture book reading intervention for preschoolers. In A. van Kleeck, S.A. Stahl & E.B. Bauer (Eds) *On reading books to children: parents and teachers*. Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers.

List of annexes

(Annexes can be found on the accompanying c.d.)

Annex 1: Permission letters

A1.1 – Letter to institution

A1.2 – Letter to parents

Annex 2: Preschool educator Interviews

A2.1 - Interview Guide (pp.1-3)

A2.2 - Transcript Preschool educator 1 (pp.1-14)

A2.3 - Transcript Preschool educator 2 (pp.1-17)

A2.4 - Transcript Preschool educator 3 (pp.1-12)

Annex 3: Questionnaires to parents

A3.1 - Questionnaire (pp.1-4)

A3.2 - Questionnaire results part 1 in graphs (pp.1-16)

A3.3 - Questionnaire results part 2 in graphs (pp.1-8)

Annex 4: Organization of sessions with children

A4.1 – Schedule of filmed sessions (pp.1-3)

A4.2 - Children's register: read aloud sessions (pp.1-9)

A4.3 - Read aloud sessions recording lengths (p.1)

A4.4 - Retell groups (p.1)

A4.5 - Children's register: retells (pp.1-3)

A4.6 - Retell session recording lengths (p.1)

A4.7 - Number of retells given per group (p.1)

Annex 5: Transcriptions

A5.1 - Transcription conventions (p.1)

A5.2 - Transcriptions *Just like Jasper* classroom read alouds (pp.1-71)

A5.3 - Transcriptions *Just like Jasper* retells (pp.1-78)

A5.4 - Transcriptions *Good Night, Gorilla!* classroom read alouds (pp.1-131)

A5.5 - Transcriptions *Good Night, Gorilla!* retells (pp.1-108)

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds (pp.1-64)

A5.7 - Transcriptions *Rosie's Walk* retells (pp.1-82)

Annex 6: Picturebooks (miniature page spreads)

A6.1 - *Just like Jasper* (pp.1-6)

A6.2 - *Good Night, Gorilla!* (pp.1-7)

A6.3 - *Rosie's Walk* (pp.1-6)

Annex 7: English lesson content

A7.1 - School 01 Thematic lexical sets (pp.1-2)

A7.2 - School 02 Thematic lexical sets (p.1)

A7.3 - School 03 Thematic lexical sets (pp.1)

Annex 8: Summary of read aloud response themes

A8.1 - School 01 *Just like Jasper* read aloud summary (pp.1-3)

A8.2 - School 02 *Just like Jasper* read aloud summary (pp.1-4)

A8.3 - School 03 *Just like Jasper* read aloud summary (pp.1-5)

A8.4 - School 01 *Good Night, Gorilla!* read aloud summary (pp.1-7)

A8.5 - School 02 *Good Night, Gorilla!* read aloud summary (pp.1-9)

A8.6 - School 03 *Good Night, Gorilla!* read aloud summary (pp.1-7)

A8.7 - School 01 *Rosie's Walk* read aloud summary (pp.1-6)

A8.8 - School 02 *Rosie's Walk* read aloud summary (pp.1-6)

A8.9 - School 03 *Rosie's Walk* read aloud summary (pp.1-6)

Annex 9: Summary of retell response themes

A9.1 - School 01 *Just like Jasper* retell summary (pp.1-9)

A9.2 - School 02 *Just like Jasper* retell summary (pp.1-7)

A9.3 - School 03 *Just like Jasper* retell summary (pp.1-5)

A9.4 - School 01 *Good Night, Gorilla!* retell summary (pp.1-15)

A9.5 - School 02 *Good Night, Gorilla!* retell summary (pp.1-6)

A9.6 - School 03 *Good Night, Gorilla!* retell summary (pp.1-10)

A9.7 - School 01 *Rosie's Walk* retell summary (pp.1-9)

A9.8 - School 02 *Rosie's Walk* retell summary (pp.1-7)

A9.9 - School 03 *Rosie's Walk* retell summary (pp.1-8)

Annex 10: Message Units and Topic Units

A10.1 - *Just like Jasper* MUs and TUs (pp.1-2)

A10.2 - *Good Night, Gorilla!* MUs and TUs (pp.1-2)

A10.3 - *Rosie's Walk* MUs and TUs (pp.1-2)

A10.4 - Categories of child-initiated TUs for all picturebooks (pp.1-2)

Annex 11: Read aloud categories

A11.1 – Numerical results for all schools during *Just like Jasper* (pp.1-3)

A11.2 – Numerical results for all schools during *Good Night, Gorilla!* (pp.1-3)

A11.3 – Numerical results for all schools during *Rosie's Walk* (pp.1-3)

Annex 12: Summaries of L2 use during retells

A12.1 - School 01 *Just like Jasper* L2 use during retells (pp.1-2)

A12.2 - School 02 *Just like Jasper* L2 use during retells (pp.1-3)

A12.3 - School 03 *Just like Jasper* L2 use during retells (pp.1-2)

A12.4 - School 01 *Good Night, Gorilla!* L2 use during retells (pp.1-3)

A12.5 - School 02 *Good Night, Gorilla!* L2 use during retells (pp.1-2)

A12.6 - School 03 *Good Night, Gorilla!* L2 use during retells (pp.1-2)

A12.7 - School 01 *Rosie's Walk* L2 use during retells (pp.1-3)

A12.8 - School 02 *Rosie's Walk* L2 use during retells (pp.1-2)

A12.9 - School 03 *Rosie's Walk* L2 use during retells (pp.1-2)

Annex 1: Permission letters

De: Sandie Mourão
Estrada Principal, nº 400
Rio Seco
2440 – 209 Reguengo do Fetal

Para: [*Name and address of institution*]

Data: [*Day & month*] 2008

Assunto: Solicitação de implementação de um Projecto de Intervenção/Investigação de Setembro 2008 a Junho de 2009.

Cara [*Name of director*],

No quadro de um projecto de investigação intitulado *Livros ilustrados e aquisição do Inglês língua estrangeira: um estudo no Jardim de Infância*, venho, por este meio, solicitar colaboração da vossa instituição no sentido de poder desenvolver o referido projecto com uma turma de crianças de 5-6 anos.

O projecto acima referido constitui um projecto de Doutoramento, subsidiado pela Fundação para a Ciência e Tecnologia, sendo orientado por Ana Isabel Andrade (Professora Auxiliar no Departamento de Didáctica e Tecnologia Educativa da Universidade de Aveiro) por e Eduarda Coquet (Prof. Doutora, Directora do Instituto de Estudos da Criança da Universidade do Minho).

O Projecto de Investigação para Doutoramento decorre entre Janeiro 2008 e Dezembro de 2011, envolvendo, na terceira fase do seu desenvolvimento, um projecto de intervenção com crianças, que decorrerá da seguinte forma:

- De Setembro a Dezembro de 2008 - Obtenção da permissão dos pais para proceder ao projecto de investigação; Caracterização da escola, das crianças e da sala (observação das crianças; questionário aos pais e encarregados de educação; entrevista à educadora; videogravação da hora do conto com a educadora);
- De Janeiro a Junho 2009 - Implementação do projecto de intervenção (implementação da hora do conto em Inglês com videogravação das crianças e da professora de Inglês; videogravação dos recontos orais das crianças). Prevê-se que as crianças sejam filmadas num tempo máximo de 6 horas.

A informação recolhida fará parte da minha tese de doutoramento, sendo os resultados obtidos divulgados em conferências e artigos. A instituição, as crianças e a sua educadora permanecerão anónimas em qualquer circunstância.

Agradeço que dê autorização para proceder à implementação do projecto em causa, permitindo que colabore com a educadora [*name of pre-school educator*] e os seus alunos.

Com os meus melhores cumprimentos,

Sandie Jones Mourão

Autorização

Autorizo por este meio a realização do projecto *Livros ilustrados e aquisição do Inglês língua estrangeira: um estudo no Jardim de Infância*, por Sandie Jones Mourão, no [Name of school], onde sou coordenadora.

[Name of director]

_____ Data _____

Caros pais e encarregados de educação,

No quadro de um projecto de investigação intitulado *Livros ilustrados e aquisição do Inglês língua estrangeira: um estudo no Jardim de Infância*, venho, por este meio, solicitar a autorização para poder incluir o seu educando neste projecto.

O projecto constitui um estudo de Doutoramento na Universidade de Aveiro, subsidiado pela Fundação para a Ciência e Tecnologia, que decorre entre Janeiro 2008 e Dezembro de 2011 envolvendo, na terceira fase do seu desenvolvimento, uma intervenção com crianças que se implementará da seguinte forma:

- De Setembro a Dezembro de 2008 - Caracterização da escola, das crianças e da sala (observação das crianças; questionário aos pais e encarregados de educação; entrevista à educadora; registo vídeo da hora do conto com a educadora);
- De Janeiro a Junho 2009 - Implementação do projecto de intervenção (implementação da hora do conto em Inglês com registo vídeo das crianças com a professora de Inglês; registo vídeo dos recontos orais das crianças). Prevê-se que as crianças sejam filmadas num tempo máximo de 6 horas — os registos são confidenciais.

A informação recolhida fará parte da tese de doutoramento, sendo os resultados obtidos divulgados na respectiva dissertação e em conferências e artigos. A instituição, as crianças e a sua educadora permanecerão anónimas em qualquer circunstância.

Agradeço que dê autorização para proceder à implementação do estudo em causa, permitindo que o seu educando faça parte do projecto.

Com os meus cumprimentos

Sandie Jones Mourão

Leiria, 11 de Junho de 2008

Annex 1: Permission letters

Autorizo por este meio que o meu educando faça participe no projecto *Livros ilustrados e aquisição do Inglês língua estrangeira: um estudo no Jardim de Infância*, desenvolvido por Sandie Jones Mourão no Colégio Conciliar da Maria Imaculada, em Leiria:

[illegible]

Annex 1: Permission letters

Annex 2: Pre-school Teacher Interviews

Interview with preschool teachers

Guiding questions and their objectives

Objective	Question / comment
1. Introduction	<p>Este entrevista, como sabes, enquadra-se no projecto de investigação <i>Livros ilustrados e aquisição do Inglês língua estrangeira: um estudo no Jardim de Infância</i> e tem como objectivo compreender como o livro ilustrado é usado em língua materna nas três salas onde decorre o projecto.</p> <p>Isto é chamada uma entrevista exploratória - é um pouco como uma conversa informal. Tenho perguntas para fazer, mas vamos ser nós a construir o caminho. Espero acabar a conhecer melhor a tua sala e a utilização que fazes dos contos e livros.</p>
2. To understand a little of the educator's professional history	<p>Gostava que falasses sinteticamente sobre a tua experiencia no pré-escolar. Há quanto tempo fizeste o teu curso da educadora?</p> <p>Há quanto tempo trabalhas nesta escola?</p> <p>Que formação/formações fizeste a partir da formação inicial? Destaca as / a mais importante.</p> <p>Tens alguma formação na área do conto/contar histórias da literatura para infância?</p> <p>Foi útil? / Achas que precisas de (mais) formação?</p>
3. To understand what type of storytelling is used in the pre-school classroom	<p>Que tipo de histórias proporcionas às tuas crianças?</p> <ul style="list-style-type: none"> • Inventadas por ti • Lidas a partir de um livro • Contadas oralmente (histórias tradicionais) • Contadas com auxílio de outros meios (fantoques, teatro de sombras...) • Outras? Quais? <p>Qual delas é que usas mais? Por que motivos?</p>
4. To understand why the teacher thinks she uses storytelling in her pre-school classroom.	<p>Com que finalidade(s) é que usas histórias com as tuas crianças?</p>
5. To understand whether the teacher knows what quality picture books are.	<p>Conheces o termo 'livro ilustrado' ou 'álbum'?</p> <p>Consegues definir um bom livro para meninos do nível etário dos teus (livro ilustrado' ou 'álbum')? Um bom livro de literatura para infância? O que é boa literatura para a infância? Consegues enunciar alguns critérios que a definem?</p>
6. To understand if teachers have access to a selection of children literature.	<p>Tens alguma sala de leitura/biblioteca no teu jardim-de-infância?</p> <p>Sabes quantos livros de literatura para a infância / livros ilustrados/ álbuns há nesta sala? E neste jardim ou nesta escola? Conheces bibliotecas boas para este nível etário?</p>

Annex 2: Pre-school Teacher Interviews

	<p>E na tua sala, tens um cantinho de leitura? Quantos livros tem? Quantos livros de literatura para infância de qualidade (que definiste antes) tem? Como é que funciona esse cantinho?</p>
7. To understand how the teacher organizes her classroom space / day around the act of storytelling	<p>Tens uma “hora do conto”? Em que momento da rotina diária te dedicas à “hora do conto”? (Momento específico? Momento espontâneo?) Costumas contar histórias em: Grande grupo ? Pequeno grupo? Individualmente? Como é que estão as crianças sentados durante a actividade? Queres justificar um pouco as tuas respostas?</p>
8. To understand how the teacher selects books for her classroom; is she aware of the illustrations / the illustrator?	<p>Como são adquiridos os livros da biblioteca/ tua sala? Em que critérios fundamentas a escolha de um determinado livro ou história?</p> <ul style="list-style-type: none"> • Ilustração? • Quantidade de palavras? • Tipo de história? Fantástica? Real? Poesia? Outro? • Tema? <p>Tens tendência a usar livros escritos por autores portugueses? Ou traduzidos de outra língua? Ou não ligas nada a isso? Tens conhecimento do Plano Nacional de Leitura? Costumas apoiar-te nele para a escolha de livros para a tua sala? Consegues lembrar-te do nome de algum dos livros que foram bem recebidos pelas crianças? Do autor? Do ilustrador?</p>
9. To understand how the teacher tells the story	<p>Quando contas uma história com um livro, qual é a estratégia que escolhes para narrar a história? Consegues descrevê-la? É sempre a mesma ou muda dependendo do tipo de história?</p>
10. To understand what kind of scaffolding techniques the teacher adopts before / during / after the storytelling activity	<p>Tens alguma conversa com as crianças antes, durante ou no final da história? Como é que ajudas as crianças a compreender a história? Utilizas o livro ou a história para outras actividades a seguir?</p>
11. To understand if teacher refers to illustrations during storytelling activity	<p>Utilizas as ilustrações, de alguma forma, quando estás a contar a história?</p>

Annex 2: Pre-school Teacher Interviews

12. To understand whether the teacher allows children to respond to the story in any way.	Como é que as crianças reagem durante o conto? Podes descrever? Deixas os meninos interromper e fazer comentários? Consegues descrever o tipo de comentários deles? Eles fazem mais comentários sobre as ilustrações ou sobre as palavras?
13. To understand whether children are used to hearing the same story several times.	Costumas recontar histórias na mesma sessão / noutro dia? Quantas vezes recontas a mesma história? Achas importante contar uma história mais do que uma vez? Podes explicar por que motivos?
14. To understand why the teacher thinks she uses picture books in her pre-school classroom.	Qual achas ser a razão mais importante para usar literatura para a infância / livros ilustrados/ álbuns com crianças na tua sala?
15. To understand what the teacher thinks about English in the pre-school	O que achas da introdução do inglês no pré-escolar? E de outras línguas?
16. To understand what the teacher thinks about using picture books in the English classroom.	O que achas da utilização de livros ilustrados no ensino de inglês/outras línguas (LE) com crianças no pré-escolar?
17.	Há alguma coisa que gostavas de dizer sobre livros e sua utilização na tua sala que eu não te tenha perguntado?

Annex 2: Pre-school Teacher Interviews

Interview with Pre. Educator - School 01 (22.10.08)

Investigator – Este [sic] entrevista . como sabes . enquadra-se no projecto de investigação livros ilustrados e aquisição do inglês língua estrangeira . um estudo no jardim de infância e tem como objectivo compreender como o livro ilustrado é usado em língua materna nas salas onde está a decorrer o projecto . esta entrevista chama-se uma entrevista exploratória . então é um pouco como se fosse uma conversa . eu tenho perguntas que vou fazer mas vamos ser nós a construir o caminho . e espero de [sic] acabar melhor . espero acabar a conhecer melhor a tua sala e a utilização que fazes dos contos e dos livros . está bem? o objectivo da entrevista é essa [sic]. então gostava que falasses sinteticamente sobre a tua experiência no pré-escolar . por exemplo há quanto tempo és educadora . há quanto tempo vais [sic] nesta escola . se fizeste alguma formação depois do curso . assim uma breve síntese . só para:

Pre. Educator – Há tantos anos . já trabalho há trinta e um anos

Investigator – Uau . então estás quase de reforma [sic] . não? com 65 anos . não é? ou mais?

Pre. Educator – Mas também não tenho idade para isso . não vale a pena pensar na reforma . não vale a pena . há-que trabalhar ainda . tenho 31 anos . trabalhei sempre nesta escola . e o meu curso foi feito em duas fases . era só o bacharelato e depois fiz a licenciatura . à parte disso . claro que temos sempre que ir fazendo formação

Investigator – Alguma vez fizeste formação na área de contar histórias . ou o conto ou qualquer coisa assim?

Pre. Educator – Na área da língua materna sim . especificamente no conto . trabalhar especificamente o conto não

Investigator – E esta formação que fizeste na área da língua portuguesa ajudou-te alguma coisa em termos de utilização dos contos e dos livros?

Pre. Educator – Ajuda sempre . ajuda sempre porque uma pessoa vai reformulando a forma como trabalha e secalhar aproveitar o conto de formas que por vezes não aproveitaríamos. eu secalhar quando comecei a trabalhar aproveitava o conto essencialmente pela moralidade que tirava da história . acho que . secalhar quando eu comecei era isto . e depois a gente [sic] vai dando o conto para outras coisas

Investigator – Agora vamos falar um bocadinho das histórias no geral . não necessariamente livros . que tipo de histórias proporcionas às crianças? inventadas por ti . lidas a partir de um livro . contados oralmente [sic] . por exemplo . podiam ser histórias originais ou outro [sic] . contados com auxílio de outros meios . por exemplo fantoches? utilizas tudo?

Pre. Educator – Todas . todas . oralmente e inventadas por mim . normalmente até quando eu tenho um objectivo qualquer . de fazer uma motivação qualquer . trago sempre uma história associada para . para conduzir àquilo que se pretende . com livro . quer os da sala . quer os que eles vão trazendo . vamos sempre explorando . e depois usamos . mesmo usando o livro . umas vezes leio mesmo . pego mesmo e estou a ler . e depois de ler é que lhes mostro . porque não conheço e tenho de ler . outras vezes vou contando . vou seguindo a história mas contando . sem estar com a preocupação de ler exactamente o que está. usando outras coisas . fantoches . slides . agora usamos menos

Annex 2: Pre-school Teacher Interviews

Investigator – Mas por exemplo o whiteboard . o quadro mágico . utilizas aquilo para contar histórias? como o slide já não se usa . usas o quadro mágico?

Pre. Educator – O quadro mágico estás a falar do .

Investigator – Não havia um quadro mágico que andava por aqui? aquela coisa branca

Pre. Educator – O electrónico . nós chamamos-lhe o electrónico . é assim . usei pouco . por exemplo usei-o o ano passado uma vez ou duas . fui às salas lá de cima . mas não é muito . não foi prático . digamos assim . o que tínhamos aqui não foi muito usado no ano passado . porque não conseguimos usá-lo capazmente . não conseguimos nunca pôr as coisas a funcionar . a parte técnica como devia ser

Investigator – Que pena

Pre. Educator – Mas vamos ter . já estão a montá-lo . não está é ainda totalmente operacional . mas vamos ter . vamos ter uma salinha ali por cima do refeitório onde ele já está instalado e já tem o projector e tudo . e podemos ir lá . só não temos ainda . e não podemos usar . já terei usado esta semana . as janelas não têm persianas nem cortinas e não se conseguia ver. tivemos que fazer ###

Investigator – Isso é bom . é mais uma coisa que ###. então . com que finalidade é que utilizas as histórias no geral . esta história que me acabaste de explicar . com que finalidade é que as usas as histórias? disseste uma coisa agora que é quando há uma coisa que queres falar . que por vezes apresentas como histórias

Pre. Educator – Exacto . qualquer tema que eu quero . sei lá . para apresentar por exemplo . como exemplo o trabalho que dei hoje . claro que aquilo vinha associado . eu queria que eles fizessem a sequência das acções . aquilo veio associado com uma história. estava frio . a avó pensou . tinha lá umas lâzinhas . pensou em conjugar . portanto veio daí

Investigator – E há outras razões para que tu utilizes a história?

Pre. Educator – A história só pela história . a história só pelo desejo de deliciá-los com uma história . e depois o que der daí para a frente . logo se vê . depois depende muito do grupo . das crianças

Investigator – Exacto . da resposta que vem

Pre. Educator – Quando trata . por exemplo . das histórias tradicionais . há sempre o fundo da moralidade . que é óbvio . e aí trabalho por exemplo . os medos . com a história do lobo . estou-me a lembrar dessa . às vezes o objectivo . por exemplo . os medos . a desmistificação dos medos . com todas essas histórias . No fundo . toda a nossa táctica no jardim de infância está rodeada em todas as áreas pela história . há sempre uma história associada . a motivação é sempre a história

Investigator – A narrativa . a nossa vida

Pre. Educator – Exacto

Investigator – Ok . agora vou-te falar [sic] de duas palavras . e tu dizes-me se conheces estes termos . se estão ligados aos livros para crianças . um deles é o livro ilustrado . conheces o termo . livro ilustrado? e o outro é o álbum . conheces o termo álbum? como é que definias as duas? achas que são a mesma coisa?

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Para mim não são . um livro ilustrado normalmente ilustra a história . vem com a narrativa. o álbum construímos com a imagem . vamos nós construindo o que quisermos . para mim é isto

Investigator – E parece que para quase todas . o álbum aqui em especial . há muita discussão nesta área . eu também não conhecia e pensei que era interessante . saber se vocês . as pessoas que falam de histórias ilustradas ou livros às crianças . também falam no álbum que vem do francês . é um livro ilustrado também . só que parece também que não é muito usado . e eu estava interessada para saber se vocês conheciam . até agora nenhuma educadora conhece . álbum normalmente é aquilo que nós concebemos . e que colamos coisas [sic] . não é?

Pre. Educator – Exactamente . o que nós . o que para nós é o álbum . é por exemplo aquilo que eu nem tenho aqui . e que se usa menos . mas que se usava imenso quando eu tirei o curso . que nós tínhamos uma colecção de imagens . sei lá . associadas às flores . por exemplo o que tu trazias hoje . o cestinho com as flores . nós tínhamos uma . eu tenho ainda uns dossiers grandes . por exemplo associado às cores . uma quantidade de coisas que são do dia-a-dia mas que são vermelhas . ou são amarelas . ou são verdes . e aí sim eu tinha o álbum com as cores . não é? e então vamos descobrir . isto é tudo vermelho . mas . olha uma coisa vermelha . e olha outra . e por exemplo uma maçã . o que é que a maçã serve? ou o capuchinho vermelho? e depois divergia para outras situações . mas . por isso é que . entre livros ilustrados . o livro já é uma coisa construída . o álbum era aquilo que nós vamos construindo . e o aproveitamento também é aquilo que vai surgindo

Investigator – Ok . mas nós vamos falar do livro ilustrado . consegues definir aquilo que é um bom livro ilustrado? um bom livro para os meninos da tua sala? consegues enunciar alguns critérios?

Pre. Educator – O que é um bom livro . é uma definição complicada . eu própria sinto-me às vezes baralhada porque . por exemplo no plano nacional de leitura . alguns livros que eu vejo indicados no plano nacional de leitura para o pré-escolar . apercebo-me que eu posso ler a história . posso tentar contar . eu faço sempre esta distinção entre ler e contar . porque ler é mais . depende da entoação mas . o transmitir aquilo que está escrito e contar . eu quando digo contar é pôr-me já na pele das personagens . tentar teatralizar talvez mais . e eu chego à conclusão que algumas destas histórias são . por muito que eu me esforce . contando . não lendo . contando . os miúdos chegam ao fim e ficam assim

Investigator – Pois . não é um livro muito divertido

Pre. Educator – Não mexeu com eles . não teve qualquer coisa que mexeu com eles

Investigator – Então o que é que achas que falta? o que é que achas que um livro precisa para ser um bom livro para os teus meninos?

Pre. Educator – Tem que lhes transmitir uma mensagem objectiva . e o que eu acho é que hoje . há muitos que sim . mas há muitos que não transmitem essa imagem . a mensagem objectiva . com conteúdo . nós depois . é claro . uma educadora consegue sempre dar-lhe a volta se quiser . não é? mas tem que sair dali . porque se não . secalhar aquilo . há alguns que . não são todos é óbvio . há muitos que não são . mas há uns que eu noto que

Investigator – Eu sei que tens aqui a tua cantinho [sic] de leitura . e na escola . tens uma biblioteca onde podes ir buscar coisas?

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Sim . temos. temos o cantinho de leitura na sala e temos a biblioteca grande lá em cima . tinha alguns livros que entretanto já foram todos recambiados. nós tínhamos . antes daquelas obras daquele refeitório serem feitas . tínhamos uma salinha em que tínhamos ### é mais uma espécie de armário que abre todo . para permitir estar fechado tem aquelas persianas . abre todo . e nós temos lá os livrinhos que tentámos catalogar como se fosse efectivamente os livros catalogados na biblioteca mas adequados à nossa idade . com símbolos . com triângulos . com etiquetas com triângulos . com rectângulos . com cores . portanto . e estão quase todos identificados com formas geométricas e cor . ou com elementos muito simples . por exemplo um sol . temos uns com um sol por exemplo . uma flor

Investigator – Mas isso . os miúdos podem ir lá escolher?

Pre. Educator – Podem . podem ser eles . podemos ir lá buscar o que lhes serve àquilo que vou fazer hoje . e vou buscar e vou trabalhá-lo e vou explorá-lo mas também pode ser usado pelas crianças . o objectivo foi esse

Investigator – Ok e eles levem [sic] para casa?

Pre. Educator – Não

Investigator – Ok . trazem

Pre. Educator – Só são usados aqui . não criámos nunca a questão . nunca aconteceu . aliás o ano passado teve muito pouco uso porque ficámos sem a vez da sala quando foi as obras do refeitório . e o armário ficou ali num canto sem condições . era mais ser usado só pelas educadoras. o armário já está naquela salinha onde está o quadro electrónico . portanto já permite que voltemos a ter um espaço de utilização

Investigator – Sabes quantos livros tem a biblioteca da?

Pre. Educator – Esta nossa biblioteca?

Investigator – Sim . os livros que tu achas que são os bons livros . os livros ilustrados bons e adequados para os teus meninos

Pre. Educator – Os que nós lá temos quase todos foram escolhidos no nosso critério de bom . pronto . claro nem todos . depois também tivemos

Investigator – Pelo plano nacional de leitura?

Pre. Educator – Claro . muitos do plano de leitura . era aqueles que considerávamos bons e que na altura . foram comprados sempre com um objectivo . é evidente que depois temos lá outros que não . depois tivemos ofertas . tivemos algumas coisas . e também nem todos correspondem exactamente . mas de uma maneira geral são . ou procurámos que fossem . agora pronto . também vamos enriquecer. agora . não me lembro . não chego lá

Investigator – Não? ok . e conheces a biblioteca aqui em Leiria? municipal?

Pre. Educator – Afonso Lopes Vieira

Investigator – É bom? tem livros para crianças?

Pre. Educator – Eu acho que sim . eu acho que sim . que elas têm já muita coisa . têm agora a hora do conto que eu acho muito interessante

Investigator – Que é com os pais não é?

Pre. Educator – Eu nem sei agora . eu já fui lá com . uma vez ou duas com os miúdos e achei interessante porque eles . pronto

Annex 2: Pre-school Teacher Interviews

Investigator – Animam as coisas

Pre. Educator – Animam . exactamente . e portanto há uma diferença . e no fundo o contar a história não é muito diferente do que nós fazemos habitualmente . mas mudamos

Investigator – Sim . é diferente . talvez um livro mais diferente que eles não conhecem não é?

Pre. Educator – Às vezes até conhecem . mas pronto . é diferente . elas têm materiais diferentes . usam sempre alguns materiais e teatralizam um pouco e assim . ###

Investigator – Tens aqui um cantinho de leitura e achas que este cantinho tem os livros de qualidade tu pensas que é um livro ilustrado? referência ao facto de que há aqui alguns livros que são de poemas?

Pre. Educator – Os que aí estão são mais ou menos . os que aí estão são mais ou menos porque os que achei que não eram

Investigator – Não escolheste

Pre. Educator – Não escolhi para aí . como tive a sorte de poder escolher

Investigator – E como funciona o teu cantinho de leitura?

Pre. Educator – O meu cantinho de leitura normalmente é usado por eles . pronto . não quer dizer que não se pegue numa dessas histórias de vez em quando . pego . porque são para eles . até para ser o grupo todo de uma vez . mas . a não ser que não haja . por exemplo aí . leio dois livros que vieram para aí depois de serem trabalhados na sala . não tem de ser sempre com um ambiente . foram trabalhados . surgiram por isso . e depois ficaram no cantinho de leitura porque agora . os livros são deles . são mais deles que os outros . que aqueles foram trabalhados . chegaram aqui com uma determinada história . uma determinada carga emocional . e portanto esses são mais deles . os outros são os livros que estão na biblioteca . aqueles são mais deles . e pronto . ficaram aí também . há ainda um livro aí que não foi trabalhado . há aí dois livros que não foram assim trabalhados ainda com muita intensidade . não foram devidamente trabalhados . só têm sido manuseados por eles . até porque tenho quase . temos de ter um bocadinho de tempo e atendendo a prioridades . e mesmo assim na minha mesa tenho uma quantidade de livros . eles estão constantemente a trazer livros . eu tenho que acolher o que eles também vão trazendo

Investigator – E é deles . quando é que eles têm acesso? qualquer hora podem ir lá buscar?

Pre. Educator – Desde que não . não é qualquer hora . eles têm sempre durante o dia . há uma actividade orientada . terminam e vão para a actividades livres . dentro do que têm na sala

Investigator – É uma das escolhas

Pre. Educator – É uma das escolhas possíveis

Investigator – E é uma escolha . muita gente quer ir para os livros ou é menos?

Pre. Educator – Muita gente . tenho muita gente neste grupo que gosta de estar na biblioteca . que vai buscar e vai ver para outros cantos . também tenho alguns que nunca vão lá . tenho alguns que por exemplo só querem desenhar . tenho alguns que

Annex 2: Pre-school Teacher Interviews

sistematicamente . se eu não os puxar para outra coisa vão só para os jogos . e com os livros passa-se o mesmo . tenho alguns que sistematicamente estão interessados . tenho dois ou três que eu não . se não for eu a solicitar eles não se interessam

Investigator – E falaste da hora do conto da biblioteca . tens uma hora do conto aqui na tua sala?

Pre. Educator – É assim . não tenho uma hora do conto que é esta hora sempre . procuro ao longo do dia que haja um bocadinho que seja a hora do conto

Investigator – Ok então todos os dias tens um momento com uma história ou um livro

Pre. Educator – Quase todos os dias . eu queria que fosse todos os dias mas ainda não consegui este ano . o ano passado consegui . quando os acordava às quatro . às três e meia até irem para o lanche . era aquela horinha . aí consegui instituir . ainda não consegui este ano

Investigator – E isso é porque eles não dormem não é? já não tens aquele momento assim mais calmo

Pre. Educator – Não . não é isso. eu é que ainda não consegui entre o tempo da actividade e depois o tempo dos almoços . dos lanches . essa gestão das rotinas . com a gestão de pessoal auxiliar . eu ainda não consegui. eu idealizei que era antes do lanche ou depois a seguir ao almoço venho à sala . às vezes não consigo

Investigator – Não é fácil

Pre. Educator – Não . ainda não consegui

Investigator – Quando contas as histórias contas sempre ao grande grupo? ou também escolhes alguns e contas em pequeno grupo ou às vezes contas para crianças individuais?

Pre. Educator – Individuais não é muito normal . normalmente se eu vou contar uma história procuro que seja para o grande grupo . por exemplo lá está . se estão em actividades livres e um pega no livro ou está na biblioteca e à beira juntam-se dois ou três . ou quatro ou cinco . eu vou contar a história . assim como . lá está . por exemplo . tenho alguns que estão ainda a trabalhar . o trabalho que foi destinado no mês ou qualquer coisa . já tenho meia dúzia deles que terminaram . podes contar uma história? ou vais contar uma história? . daí é para meia dúzia . não é muito individual . individual não . é muito raro

Investigator – Quando estão a contar em grande grupo . como estão sentados na actividade?

Pre. Educator – É assim . habitualmente é uma prática que tentamos fazer é em roda . eu tenho verificado que por vezes . isto aprendi ao longo de . a experiência é que me tem feito dar a volta . porque se eles estiverem . se eu estiver . sobretudo quando quero contar só . sem nada . sem um suporte . acho que resulta mais sendo em círculo. eu tenho por exemplo um livro que é ilustrado . que eles querem ver e depois eu quero mostrar . funciona muito com as filinhas . eles não estão com a preocupação de . vamos fazer de conta

Investigator – Estão num montinho no meio

Pre. Educator – No meio . é . eles depois já se posicionam . faz de conta que vamos ver um cinema ou . eles já se posicionam . até procuram . conforme o jeito que eu estou . eles põem-se de frente para verem bem

Annex 2: Pre-school Teacher Interviews

Investigator – Os mais altos para trás e os mais pequenos

Pre. Educator – Eles próprios vão pondo . lá é preciso um ajuste . tenta pôr de joelhos . nós vamos dando e vamos gerindo a coisa e eles próprios já

Investigator – Ok . já falaste que alguns dos livros aqui são muito cuidados porque têm célebre [sic] de plano nacional de leitura . na escolha dos livros . segues agora a lista do plano nacional? ou há outros critérios para escolher um livro? para o cantinho ou para a escola

Pre. Educator – Não . o critério é . precisamos de trabalhar isto ou este livro é muito bonito . usamos . embora nós aderíssemos ao plano nacional de leitura e portanto . temos sempre de trabalhar alguma coisa do plano nacional de leitura . escolhemos sempre alguns do plano nacional de leitura

Investigator – Quando escolhes os livros quais são os critérios que fundamentam a escolha? Por exemplo olhas para as ilustrações ou . por exemplo tem muito [sic] ou poucas palavras . o tipo de história . de fantasia ou do real ou de poesia ou de um outro? Já falaste do tema . muitas vezes escolhes a história por causa do tema

Pre. Educator – Exactamente . por exemplo quando peguei naquelas do ambiente . escolhi porque eu queria trabalhar o ambiente e escolhi aquelas . isso pode acontecer . se eu tenho um tema que quero trabalhar . vou à procura de qualquer livro . qualquer história que sirva . que ilustre . que ajuda a trabalhar o tema. tanto surgem assim como surge uma história pela história . pelo prazer da história

Investigator – Passaste a história e achaste que era adequada

Pre. Educator – Para aqui . é

Investigator – Nunca escolhes um livro porque achas que há ilustrações que ficam aliantes ou qualquer coisa assim . não?

Pre. Educator – Eu sou capaz é de não escolher um livro porque não os achei

Investigator – As ilustrações achas que não são adequadas . sim . mas é quase a mesma coisa . de vez em quando escolhes as cores claras . é ou não é?

Pre. Educator – Mas é engraçado porque nos livros para esta faixa etária . de uma maneira geral temos encontrado boas ilustrações . acontece . os mais crescidinhos acho que é pior . às vezes aparecem umas ilustrações:

Investigator – Umas coisas assim um bocadinho feiasas [sic] . é verdade . é . e quando escolhes . fazes . vais para os livros portugueses . de autores portugueses . ou não ligas muito? procuras livros que são mesmo de Portugal ou:

Pre. Educator – Não tenho essa preocupação

Investigator – Não ligas ao nome do autor?

Pre. Educator – Ligo e procuro . por exemplo com este de 25 anos já dizia quem escreveu este livro foi este senhor . quem ilustrou foi este . vou chamando a atenção para os dados do livro . já vou chamando a atenção para isso . mas não escolhemos por ser de um autor português

Investigator – Há um autor que gostas muito e que escolhas [sic] . se vires um livro dele ou dela escolhias?

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Vou ver por ser . claro que . no caso dos autores portugueses . há dois ou três que secalhar nós quando vemos um . olha deixa-me cá ver . corresponde ao que é habitual . mas não necessariamente

Investigator – Consegues lembrar o nome de um livro que foi bem recebido aqui pelos meninos?

Pre. Educator – Um livro que foi bem recebido

Investigator – Um caso em particular que foi assim muito giro

Pre. Educator – Pronto . estou-me a lembrar . a Valéria Valente(?) o outro já não foi tanto . esse foi muito bem recebido

Investigator – E esse já não

Pre. Educator – Esse já não . Eu escolhi-o pela mesma temática . embora a história também seja mais complicada . mas ele foi extremamente bem recebido . por exemplo . eu tenho ali um livro que já não tenho na sala . é um . eu já contei . já li a história para aí uma dúzia de vezes

Investigator – A este grupo

Pre. Educator – A este grupo . porque de vez em quando elas trazem . é as meninas essencialmente porque é um livro de princesas . elas querem sempre ouvir a história

Investigator – Consegues lembrar o nome?

Pre. Educator – Consigo mas . é a princesa Lilifi ou não sei quê . não o tenho ali . até o autor acho que nem é português . é engraçado que já aconteceu na mesma semana pegarem no mesmo livro duas vezes

Investigator – Disseste que contaste uma dúzia de vezes . é normal recontar a mesma história?

Pre. Educator – É.

Investigator – E quantas vezes normalmente contas?

Pre. Educator – Depende muito lá está . do grupo

Investigator – Então depende do interesse deles

Pre. Educator – Sim depende deles

Investigator – Vem deles o reconto ou tu é que . por exemplo . olha vamos ouvir esta história outra vez

Pre. Educator – Quando surge o reconto surge quase sempre deles . ou procuro que surja . não é? a não ser que o reconto me interesse

Investigator – Sim . por exemplo essa que contaram ali . essa

Pre. Educator – Essa peguei mais vezes . mas aí porque eu me interessava . dava-me jeito ir pensando ou de vez em quando lembrar assim um pontozinho . ela escrevia uma carta por exemplo . estou-me a lembrar dessa . e eles ah mas como é que era? . vamos lá ver outra vez

Investigator – Então revias normalmente um ponto da história . não contas tudo . ou contas tudo?

Pre. Educator – Não . posso contar tudo . depende . por exemplo na das princesas tem de ser toda do principio ao fim . não falta um bocadinho

A2.2 - Pre-school teacher 1

Annex 2: Pre-school Teacher Interviews

Investigator – Eles já sabem de cor não é?

Pre. Educator – Por exemplo . sei lá . a do capuchinho vermelho . aos três anos é uma história que nós contamos dez vezes se for preciso . e se nós queremos aligeirar . não dá . esqueceste-te de dizer que ela ainda não encontrou . ainda não apanhou as flores . mas quem diz essa diz . estou-me a lembrar do capuchinho vermelho . mas há:

Investigator – Dezenas delas

Pre. Educator – Dezenas delas . e também nas histórias tradicionais . muito acontece . muito . e quando eles fazem comparações . por exemplo a minha avó não disse assim . não . secalhar eu li noutra sítio . temos que dar a volta não é?

Investigator – Quando contas uma história com um livro . qual é a estratégia que escolhes para narrar a história? porque falaste . disseste mesmo que quando . tu já disseste que contas e lês . não é? então são duas estratégias . mas pode ser o livro que tu estás a contar . e pode ser o livro que estás a ler . não é?

Pre. Educator – Exactamente

Investigator – O teu estratégia [sic] depende se estás a ler ou contar? não pode ser uma leitura mais animada quando é contada . e é uma leitura menos animada quando é lida?

Pre. Educator – Não é bem por aí . por exemplo . se eu não conhecer a história . que acontece . eles trazem um livro novo . se eu faço uma primeira leitura com eles . eu tenho mesmo que ler . e portanto não posso

Investigator – E ficas com o livro assim lendo ou . quando lês uma história lês de lado?

Pre. Educator – Não . procuro ler primeiro . ler na posição correcta de leitura . é evidente que se é uma história que eu conheço muito bem . aí já por exemplo . eu posso

Investigator – A história da princesa

Pre. Educator – A princesa . já dá para eu ir mostrando . até porque aí . por exemplo uma história que eles querem sistematicamente . até por uma questão de . dão-me licença o termo . despachar não é? é muito diferente eu estar calmamente a ler . e depois mostrar . e depois quando eu leio uma história . ou quando eu estou a ler . não conheço a história . se eles me trazem o livro pela primeira vez . eu estou a ler . eu própria não conheço . tenho que ler . ao mostrar vamos perceber onde é que a imagem correspondeu com aquilo que se leu

Investigator – Então quando mostras a imagem . as crianças falam sobre a imagem . tu fazes perguntas sobre a imagem? ou ficas calada à espera?

Pre. Educator – Depende . porque se a imagem é muito objectiva . pronto é fácil . agora se a imagem não é objectiva . com aquilo que foi lido . carece uma explicação . e então aí quase que se conta . quase que se conta . e aí olha nem sei o que é que aconteceu . mas tenho de ir ver o que aconteceu a seguir . vamos lá ver . lá passamos a folhinha . vou lendo outra vez . olha cá está . a imagem também nos mostra isso

Investigator – E deixas os meninos . por exemplo tu estás a ler mas eles não estão a ver o desenho . e os meninos fazem comentários sobre aquilo que tu leste? ou eles ficam só a ver?

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Depende

Investigator – Se eles perceberam ou?

Pre. Educator – Depende do grupo . da criança

Investigator – Este grupo em particular

Pre. Educator – Este grupo em particular . é assim . tenho aí dois ou três que se dispersam com muita facilidade . pronto e aí não estão a ouvir . secalhar já estão noutra . acontece-me por exemplo eu estar a ler um livro que é deles . eu não conheço a história . mas eles conhecem porque foi lido em casa não sei quantas vezes . e aí tenho algumas crianças olha sabes vai acontecer não sei o quê . por exemplo a Ter neste caso olha sabes vai acontecer . e mais duas ou três que são capazes de .

Investigator – Por exemplo eles vão-te interromper para perguntar o que é que esta palavra quer dizer? tu sabes que há palavras que eles não conhecem ###

Pre. Educator – Não . não . se é uma palavra que à partida eu sei que não está no vocabulário deles . ou tenho dúvidas sou eu que chamo a atenção

Investigator – Ok . explicas logo. e depois as ilustrações . quando tu mostras eles automaticamente comecem [sic] a apontar . dizer e procurar . a comentar?

Pre. Educator – Sim . sim

Investigator – Então vais lendo uma página . viras a folha . comecem a falar sobre a imagem e só depois de acabar aquela parte é que continuas?

Pre. Educator – Mas também já tenho feito de outras maneiras . se vejo que é pequenino . tenho um grupo . que eles aí dispensam . com mais facilidade . depende da hora . depende . se vejo que aquilo é possível . olha hoje vamos combinar uma coisa . eu vou ler toda a história porque eu não sei. e no fim vamos ouvir todas e aí recontamos a história

Investigator – E eles seguem

Pre. Educator – E eles conseguem fazer essas associações

Investigator – Tens uma conversa com as crianças antes de contar e depois de contar?

Pre. Educator – Normalmente depois de contar

Investigator – Depois . ok . mas também falas do capa [sic] e dizes o título

Pre. Educator – Sim . isso é a primeira coisa . apresento a história . vamos ver a história . olha este é ele

Investigator – E aquela palavra às vezes da praxe . não sei se vocês têm . por exemplo . lias essa parte aos meninos

Pre. Educator – Mas no final

Investigator – No final . ok

Pre. Educator – Ou na contra capa . porque por vezes há aí qualquer coisita que não tem piada . aí ocupamos . normalmente é final . é mesmo final

Investigator – Ok . e muitas vezes depois da história eles fazem trabalhos ou . usas a história para

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Exactamente

Investigator – Ok . utilizas ilustrações já falámos . como é que as crianças reagem durante o conto . um . normalmente as crianças estão com atenção . não é?

Pre. Educator – Estão

Investigator – E eles seguem as tuas instruções . por exemplo . se é para ler um livro . por exemplo . do princípio até ao fim . eles ficam . e não vão interromper normalmente

Pre. Educator – Normalmente não . claro há um ou outro . espera aí que tenho . está a saltar . e há um ou outro que se dispersa também . portanto . há que estar a ler mas estar com os olhos bem abertos . para ir agarrando a situação . também às vezes há uma ou outra dispersão . que se eu estou a ler e depois vou pegar . se a dispersão não vai contribuir para perturbar os outros . eu às vezes faço de conta que não vi . porque é preferível do que estar . até porque depois se vou conseguir captar a atenção

Investigator – Quando eles fazem comentários achas que eles fazem mais comentários sobre as palavras que estão a ouvir ou sobre as ilustrações que estão a ver? também depende do livro

Pre. Educator – É . depende do livro . depende muito do livro . por vezes é sobre as ilustrações . outras vezes tem que ser muito . por exemplo lembro-me de uma história que está escrita rimada . aí isso mexe muito . o que conta mais é o som

Investigator – Eles têm tendência de recontar contigo . em tipo coral? em coro?

Pre. Educator – Não . em coro não

Investigator – Não tens essa hábito [sic] então . eles podiam conhecer a história . mas não ajudam-te [sic] a contar?

Pre. Educator – Em coro não . tento fazer . embora neste grupo . ainda não cheguei ao ponto que eu gosto . nós também estamos no princípio dos 5 anos . é fazer o género do conto redondo . um começa e outro . vão continuando

Investigator – Mas isso é inventado por eles . não é?

Pre. Educator – Inventado ou até de uma história . depois de contar uma história vamos repetir . ou hoje contamos . amanhã vamos . o que é que aconteceu a seguir?

Investigator – E por exemplo eu estava a ver enquanto estava à tua espera . e eu estava a ver este livro e por exemplo . há aqui uma parte que ela diz . não faças isso Rita salpico . e então é repetida . não faças isso Rita salpico . as crianças iam dizendo contigo?

Pre. Educator – Ou Rita salpico . exactamente . porque . a frase não faças isso Rita salpico eles já acharam piada . tem a ver com a rima digamos assim

Investigator – E eles iam dizer contigo . em coro

Pre. Educator – Em coro . aí sim . mas pronto . como me perguntaste não é a história . é uma parte.

Investigator – É uma parte da leitura ###

Pre. Educator – ###

Annex 2: Pre-school Teacher Interviews

Investigator – Ok . então é normal fazerem este tipo de intervenção . ok . já respondeste a esta parte aqui . então agora . explicaste-me porque é que usas . contas histórias no geral . mas que achas a razão mais importante para usar literatura para infância . livros ilustrados . com os teus meninos

Pre. Educator – Olha essencialmente os livros . sejam estes sejam pela vida fora transmitem-nos alguma coisa . e por isso até que eu muitas vezes gosto de ler sem mostrar . e já tenho até feito por algumas vezes . por exemplo . hoje leio e amanhã é que mostro . contando e mostrando depois . mas isto não fazia no início quando comecei a trabalhar . precisamente porque acho que . nós estamos a olhar para o mundo . para o que vemos . esquecemos de ouvir . esquecemos de . portanto é o que a vida me tem vindo a ensinar . a dificuldade que há . cada vez mais vêm televisão . jogam no computador . estão . ler . isto quando chegam à adolescência . nós se não lhes incutirmos minimamente . não começarmos agora a pegarmos em livros e a manusear . mais difícil será eles irem escolher . alguma coisa dos livros . essencialmente . eu quando uso um livro . independentemente daquilo que ele me pode ou não ajudar . o que eu quero que eles saibam digamos assim . podia ser só ler . podia ser de outra forma qualquer . gosto de usar o livro para haver contacto . é um livro

Investigator – É um livro . por ser um livro. eu também acho que é muito importante . ok . pronto isto é fantástico porque eu tenho uma ideia muito clara das coisas . eu gosto imenso de fazer esta coisa . agora tenho mais três perguntas . o que é que achas da introdução do inglês no pré-escolar? e das outras línguas por exemplo . mas por exemplo do inglês

Pre. Educator – Eu não me pronuncio sobre as outras línguas . aliás acho que hoje em dia o inglês é a língua mais universal e portanto eu acho que é muito bom . contra aquilo que eu pensava

Investigator – Ai é? não achavas? que engraçado . ainda bem que conseguiste mudar de ideias

Pre. Educator – Não é não achava . secalhar à vinte anos eu não punha essa questão . à vinte anos não punha esta questão . à quinze . quinze catorze . estou a falar das minhas filhas

Investigator – Elas não tinham inglês no pré-escolar?

Pre. Educator – Não . não tiveram inglês . e eu não . uma actividade em que eu nunca as pus . precisamente porque achei . e hoje penso o contrário . a gente [sic] vai aprendendo . eu achava que deixa-as perceber bem português . falar correctamente português . e depois . primeiro a língua materna e depois virão as outras por acréscimo . hoje devo dizer que não penso assim . acho que . as coisas também evoluíram

Investigator – Sim . as coisas também têm outro significado

Pre. Educator – É . enquanto nós não precisávamos . à quinze . vinte anos . falávamos português e tudo à nossa volta era português . e não havia

Investigator – Só o francês

Pre. Educator – Um bocadinho sim . eu até era muito pouco . não precisávamos de falar inglês . de falar francês . de falar o que quer que fosse . para nos comunicarmos . não é . a globalização traz-nos isso mesmo e essa necessidade . e portanto secalhar esta introdução mais precoce vai pelo menos criar uma aptência diferente . não deixar

Annex 2: Pre-school Teacher Interviews

que o inglês seja um bicho de sete cabeças . o que foi para mim por exemplo . e que eu me apercebi . quando chego ao quinto ano . por isso é que eu digo . o que a experiência me ensinou . eles não têm tempo para se iniciar na língua

Investigator – Sim é verdade

Pre. Educator – Não têm tempo

Investigator – Tocam na gramática logo

Pre. Educator – Eles não tiveram tempo para adquirir vocabulário . para falar mais correctamente como nós aprendemos na nossa língua materna . em vez de se falar bem fala-se mal . e eles falam espanholado como nós costumamos dizer . mas vão aprendendo . e quando chegam ao fim . quando têm . é logo a imposição que tem de ser correcto . construir a frase correcta . tem que aprender gramática . tem que aprender um vocabulário perante um tema que nem sempre é os temas [sic] que lhes interessam . e só começam a apanhar os temas que lhes interessam para aí no décimo . no nono e décimo ano . porque é o que o parece agora . portanto é muito tempo para eles aprenderem a gostar de uma língua . realmente comecem mais cedo secalhar vão dizer mal . vão dizer bem

Investigator – Vão-se divertir

Pre. Educator – Vão-se divertir . vão vendo a língua como uma brincadeira e portanto será muito mais . penso eu . mais facilitador

Investigator – Eu acho que é . foi a partir de trabalhar com a IM ou foi antes de trabalhar com a IM . que começaste a mudar de ideias?

Pre. Educator – O trabalhar com a IM ajudou . foi a primeira experiência que eu tive . mas eu acho que é muito interessante

Investigator – Muito bem . muito bem

Pre. Educator – Aliás eu estava com alguma apreensão . eu disse na altura . nunca . trabalhei . nunca tive isto . qual é a experiência . foi uma experiência muito gratificante

Investigator – E estas aqui estão a gostar imenso . não estão? estão muito bem comportadas . gosto muito de ver aqui

Pre. Educator – Estão muito motivadas estão

Investigator – Estão sim . muito giras . ainda não me ouviste a mim a contar uma história mas acho que a IM contou algumas histórias a partir do livro . não sei . que achas da utilização de livros ilustrados no ensino de inglês? achas que tem sentido?

Pre. Educator – Tem . tem todo o sentido . eu acho que tem todo o sentido . faz parte da experiência . da brincadeira . do aprender a brincar

Investigator – E da prática também

Pre. Educator – Perceberem que também há historinhas [sic] . não é só para ver aquele vocabulário . também tem histórias . como as nossas . eu acho que ajuda

Investigator – E para mim também é aquela ideia de . não vamos perceber tudo . mas com aquilo que nós sabemos de inglês vamos perceber bastante

Pre. Educator – Vamos estar mais atentos para dentro do pouco que sabemos percebermos . vamos até prestar a atenção

Annex 2: Pre-school Teacher Interviews

Investigator – Pronto . e a última . há alguma coisa que achas que eu não perguntei sobre a prática de leitura dos livros aqui . que achas que eu devia saber? ou qualquer coisa sobre o que fazes com os livros . achas que é muito importante que eu saiba . que eu não perguntei?

Pre. Educator – ### . também muitas vezes como exercício de linguagem . lá está . o conhecer as palavras . o aumento do vocabulário . o dizer as palavras correctamente . as rimas . e aí estamos a usar mais . a sentir mesmo da dicção . a noção frásica

Investigator – Então vocês vão usar para eles lerem as letras também?

Pre. Educator – Também . também usamos por exemplo os batimentos da divisão silábica . às vezes vem a partir de uma história . às vezes com o nome deles . por exemplo estas . por exemplo a Rita salpico . eles acharam muita graça à história e como aquilo era muita . ba . a Rita salpico . eles pronto . faziam logo . foi a primeira experiência com este grupo dos batimentos silábicos

Investigator – Eu não sei como é que se chama em inglês . porque o livro é inglês . deve estar aqui o cartão . qual é que é . sim . Kitty Kilroy . é o nome dela . ela é muito conhecida em Inglaterra . Cressida Cowell . há vários livros dela traduzidos para português acho eu

Pre. Educator – Acho que sim . que já vi . o nome não fixo mas acho que já vi . esse nome é um nome que aparece às vezes

Investigator – O que eu percebi à pouco . os livros . traduzidos de inglês . há mais sobretudo alemães e espanhóis . que vocês têm . traduzidos para português . e há poucos traduzidos . eu sei que em Brasil [sic] é . faz parte da prática brasileira . eles traduzem quase tudo

Pre. Educator – Traduzem quase tudo . aliás os brasileiros . nós aqui por exemplo . mesmo para a prática do nosso trabalho havia muito pouca literatura em português . havia pouquíssima . e havia muito brasileiro . quando tirei o meu curso era praticamente só literatura brasileira . traduções . lá está . porque eu não . era o espanhóis e os brasileiros

Annex 2: Pre-school Teacher Interviews

Interview with Pre. Educator - School 02 (14.10.08)

Investigator – Ok . então é assim . vou dizer o que está aqui para tu perceberes exactamente e depois se tens alguma dúvida . não percebes uma pergunta . dizes

Pre. Educator – Está bem

Investigator – Esta entrevista . como sabes . enquadra-se no projecto de investigação livros ilustrados e aquisição de Inglês língua estrangeira: um estudo no jardim de Infância . e tem como objectivo . compreender como o livro ilustrado é usado em língua materna nas três salas onde decorre o projecto . ok? então o que eu estou a tentar perceber é . exactamente como é que é o livro na vossa sala . para o meu projecto enquadrar nessa [sic] . ok? esta é chamada uma entrevista exploratória . é um pouco como uma conversa informal . eu tenho perguntas e vou fazendo mas vamos construir o caminho que vamos seguindo . está bem? e depois quero acabar de conhecer melhor a tua sala e como é que utilizas os contos e as histórias . então só para . assim . situar um bocadinho . gostava que falasses sinteticamente sobre a tua experiência no pré-escolar . por exemplo há quanto tempo fizeste o curso . há quanto tempo estás aqui . só para

Pre. Educator – Sim . então . tirei o curso . acabei o curso em junho de 1991 . comecei a trabalhar aqui em 1991 . em setembro . pronto . nunca trabalhei noutra instituição . só aqui .

Investigator – E sentes-te bem aqui não é?

Pre. Educator – Sim . sinto-me bem aqui . tirei o curso na ESEL em Leiria . ainda foi o curso de bacharelato . ainda não havia a licenciatura . ainda não fiz a licenciatura . e só trabalhei . pronto . sempre aqui .

Investigator – Então não fizeste nenhuma formação de . sem ser a formação inicial?

Pre. Educator – Não .

Investigator – E tencionas fazer?

Pre. Educator – Tenciono fazer mas eu nunca me inscrevi . houve muitas acções de formação e outras formações . mas assim para

Investigator – Também tens actualizado as coisas .

Pre. Educator – Sim . isso sim .

Investigator – És uma educadora dinâmica .

Pre. Educator – Mas não faço . pronto . por exemplo uma licenciatura ou isso . nunca . ainda nunca fiz . mas de resto . mas outras formações . tenho sempre feito .

Investigator – E eles ainda fazem aqueles cursos de

Pre. Educator – Agora estão diferentes por causa de bolonha . agora não sei como é que está .

Investigator – Ok . e tens alguma formação . fizeste alguma formação na área do conto . ou de contar histórias? eu sei que é uma área que te interessa . tiveste alguma formação nessa área?

Pre. Educator – Fui a pombal . letras e letrinhas . qualquer coisa sobre histórias . e agora era um workshop . ainda não abriu . ainda não fui ao e-mail . mas sei que vai haver aqui na biblioteca . disse-me a Ângela . um workshop sobre construção de livros para crianças . que quero ver se . pronto gosto . já frequentei .

Investigator – E quando foste a pombal . foi útil aquilo que fizeste lá? foi só o dia ou foi mais longo?

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Sim foi . não . não foi só um dia . e depois à noite também havia os contadores de histórias . pessoas que eram contadoras de histórias . foram mais dias . e também ficámos com várias materiais [sic] . e foi muito giro . era sobre as histórias e era também os contadores de histórias . como contar as histórias . era muito giro .

Investigator – Então achas que a técnica . conseguiste adquirir alguma técnica a partir daí?

Pre. Educator – Acho que sim . a ideia É assim . eu gosto de contar as histórias . principalmente algumas histórias de forma animada e acho que há pessoas que são fantásticas contadoras de histórias . conta muito . a ler . a história até pode não ter grande piada mas se tiver alguém bom a contar . e eles eram contadores de histórias para adultos e para crianças . pronto . também tinham à noite para a família . foi muito giro .

Investigator – Ok . então . que tipo de histórias proporcionas às tuas crianças? por exemplo . são inventadas por ti ou lidas a partir de um livro ou contado oralmente . ou contado com auxílio de outros meios . fantoches

Pre. Educator – É assim . o que eu costumo fazer ou o mais comum de fazer? o que é mais comum fazer?

Investigator – Sim . o que costumavas fazer na tua sala

Pre. Educator – Normalmente eu escolho as histórias que me interessam para trabalhar determinado tema . tirando essas histórias que são escolhidas . conto todas as histórias que as crianças trazem de casa . são do interesse delas trazer de casa . não invento muitas histórias . não

Investigator – Normalmente é lido do livro

Pre. Educator – Do livro . normalmente é a partir do livro . ou de imagens . aí inventar histórias a partir de imagens . mas inventar histórias não . não sou muito de inventar histórias . podemos imaginar um final para uma história mas inventar uma história não . pronto . normalmente parto do livro ou mesmo só da história escrita . mesmo que não tenha imagens contar a história . mas sempre a história escrita . mesmo que não tenha imagem é a história escrita . normalmente sou eu que escolho para trabalhar sou eu que escolho os livros . mas conto histórias por contar também . ou porque eles trazem . ou porque está na biblioteca . ou porque tenho lá em casa e acho engraçado e trago . pronto normalmente é assim . também utilizo fantoches mas não é muitas vezes . não utilizo muitas vezes . é mais . às vezes fazemos dramatizações . também faço com eles

Investigator – A partir de uma história

Pre. Educator – Sim a partir de uma história

Investigator – Ok . então . com que finalidade é que achas que usas as histórias com as tuas crianças? a ideia da história . não necessariamente um livro . mas a ideia . tudo o que lê . com que finalidade é que utilizas estas histórias?

Pre. Educator – Já disse que é abordar um tema ou trabalhar algum assunto . pronto . outra é a história pela história pelo vocabulário . pronto . para desenvolver a linguagem . o raciocínio . e pela magia da história . enfim pronto . a história pela história . pode ser . a história pela importância da linguagem . a história às vezes falo de história não é só história . também falo da poesia . da lengalenga . não sei se história também envolve isso utilizo muito as rimas . as lengalengas e as poesias

Investigator – Também a partir do livro

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Sim dos livros . utilizo muitas coisas . isso tem muito a ver com . normalmente na área da linguagem . utilizo muito isso para a linguagem . é uma brincadeira . começa por ser uma brincadeira . mas utilizo para trabalhar a linguagem

Investigator – Uma brincadeira a sério .

Pre. Educator – Sim . uma brincadeira a sério . como todas as coisas que nós fazemos num jardim de infância .

Investigator – Como o inglês! (risos)

Pre. Educator – Fazemos de tudo uma brincadeira . agora um à parte . tenho um livro de rimas que é meu . e que fica cá na escola . rimas e poesia e que vai ficando cá na escola . eles agora pegam no livro e só de olhar para a imagem sabem que lengalenga é que está ali . pronto . e associam . normalmente . agora já me perdi pronto .

Investigator – Não faz mal .

Pre. Educator – É a história pela história . é a história mais pelo trabalhar da linguagem . o desenvolvimento da linguagem . é a história para trabalhar um tema ou um assunto . e utilizo também muito a história . contar várias vezes como agora fizemos . e depois eles levarem para casa e contarem em casa e trazerem . pronto . agora com este novo projecto do era uma vez comecei . já fiz a história do macaco do rabo cortado . com a história trabalhamos as profissões entre outras coisas . e a lengalenga que tem no final . e agora eles ao fim de trabalharmos com ela durante 15 dias eles levaram para casa e alguns deles contaram literalmente a história palavra por palavra .

Investigator – Mas deste em que formato . a história era no livro do professor de manual não era?

Pre. Educator – Sim . mas eu tirei a imagem só . pronto . e ficou a folha em branco só com a imagem da história do macaco que cortou o rabo . e eu disse eu não vou pôr o título . foi de propósito . para saber se vocês sabem o título . até para . normalmente eu escrevo o título e este ano não pus o título . e eles escreveram todos o título e contaram a história em casa . os pais escreveram . e eles agora trouxeram e eu conto a todos a versão deles .

Investigator – Que os pais escreveram .

Pre. Educator – Que os pais escreveram .

Investigator – Ai que giro .

Pre. Educator – Já o ano passado fiz alguns e agora comecei com esta história pensei fazer em todas . como trabalhamos a história para muitas . fazer sequências de imagens . fazer várias profissões . agora com as histórias depois no final . a última coisa que eu faço com a história é . levam para casa com uma imagem da história . levaram a viola que fizeram do macaco e a lengalenga . então mesmo o título . eu disse vocês é que vão dizer desde o título até à história completa e eles trouxeram as histórias todas completas . agora vou tirando ao calha e cada dia vou contando duas ou três que eles já saibam .

Investigator – E depois vais fazer um livro de conjunto das histórias?

Pre. Educator – Ainda não sei o que é que eu vou fazer agora com isso . ainda não decidi . porque eu já o ano passado cheguei a fazer isso . separava as folhas dos livros . mas este ano o livro está completo . eu não vou separar . mas quando temos o banco das imagens no cd então eu tenho o macaco . só que não imprimi as vinte e tal folhas . não é . tirei fotocópias . mas pronto . houve pais que escreveram no

Annex 2: Pre-school Teacher Interviews

computador . houve outros que escreveram à mão . pronto . cada um escreveu como pôde . e há histórias que são quase letra por letra . tive o cuidado porque há a história gravada . então contei eu como história gravada . e sempre mais ou menos contada da mesma forma . e alguns . exactamente contaram da mesma maneira . e a lengalenga . por isso é que eu digo que a história dá para muita coisa . a história por história . por diversão . por rimas . por trabalhos de

Investigador – E depois ligado à casa também

Pre. Educator – Para a linguagem . de ligação à casa

Investigador – Que é muito importante

Pre. Educator – Alguns vieram todos entusiasmados e já trouxeram . outros vê-se que ainda não trouxeram . por alguma coisa também se vê . e pronto . e depois para abordar temas . como no inglês nós também utilizamos as histórias . não é?

Investigador – Boa iniciativa . sim senhor . ok . mais uma parte

Pre. Educator – Não sei se disse tudo . mas

Investigador – Não . tudo bem . está fantástica . porque é assim . eu vou ter de saltar de uma parte para outra daqui a pouco . tu vais responder a coisas

Pre. Educator – Porque às vezes repete-se . já sei como é que é

Investigador – Não faz mal . não faz mal

Pre. Educator – Depois dá trabalho é à Sandie . escolher as respostas

Investigador – Não há problema . O que eu queria saber agora . se tu conheces os termos livro ilustrado e o termo álbum . são termos que já ouviste falar . utilizas . sabes o que são?

Pre. Educator – A diferença entre livro ilustrado e álbum?

Investigador – Não é propriamente a diferença . são termos que conheces?

Pre. Educator – Normalmente álbum relacionamos com fotografias ou alguma coisa que se vai juntando . não é? que se vai fazendo . não sei se é essa

Investigador – Porque em Portugal também chamam o livro ilustrado álbum

Pre. Educator – Mas eu não chamo

Investigador – Não faz mal . eu também não gosto muito

Pre. Educator – O álbum normalmente . eu relaciono o álbum com fotografias ou com coisas que se vai . por exemplo o dossier que eu tenho na sala . tipo imagens que eles vão trazendo pronto . eu vou pondo ali . mas livro ilustrado para mim é um livro e álbum é um álbum

Investigador – E consegues definir um bom livro para os meninos da tua sala? o que é que um bom livro . para os meninos da tua sala precisa de ter ou de ser? como é que devia ser?

Pre. Educator – Às vezes é difícil porque . normalmente eu já não erro muito porque também já os conheço a eles e é assim . um livro para crianças pequenas tem que ter mais imagem e menos texto . estas crianças já gostam de um livro com uma história maior e um enredo . a Sandie acha que nós utilizamos muita palavra nos livros . não é?

Investigador – Sim . mas não faz mal

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Sim . mas porque já tínhamos conversado sobre isso . que acha que os livros têm muita palavra . pronto . é assim . eu acho que ter muito muito texto . também acho que é cansativo . mas normalmente nestas idades tens que procurar algo que seja interessante e que seja ao mesmo tempo engraçado . que eles gostam já do humor . que seja engraçado . que seja interessante . ou que tenha . não sei como é que se diz . uma que cause suspense . um mistério . uma surpresa no final . ou então uma história que se relacione também com a vida deles ou com qualquer coisa real . por exemplo . às vezes há livros que eu tenho em casa e que normalmente trago e digo ah eles vão gostar deste livro . normalmente não há assim agora aquelas histórias tradicionais mais antigas que dantes se contavam . vejo que cada vez despertam menos o interesse nas crianças . sei lá a Bela Adormecida há algumas que eles ainda gostam mas a história tradicional típica cada vez está a ter menos interesse para eles . mais o quê

Investigator – Achas que as ilustrações deste livro são importantes?

Pre. Educator – São . é assim . eu acho . é assim . eu não dou acho que devemos ir pelo livro pela ilustração mas também não só . eu gosto muito de contar histórias sem ilustração . por exemplo . só a história . porquê . porque acho que cada criança também deve imaginar na sua cabeça a história . porque por vezes estão tão presas à imagem hoje em dia que elas já não imaginam nada não é? e então eles estão sempre deixa ver . deixa ver . e quando eu conto um livro sem história eles olham muito mais para nós e parece que estão concentrados a tentar imaginar como é que será o coelho . como é que será a menina . como é que será . também é bom contarmos histórias às vezes sem imagens . para eles criarem eles a própria imaginação . mas é claro que uma ilustração bonita também tem influência . um texto para eles também já não pode ser só isto é uma bola ou isto é um carro . também não pode ser não é . tem que ser uma história já que envolva . já maior . e que pronto . que tenha algum interesse para eles . senão eles também desligam e pronto . também

Investigator – Mas fazes a escolha muitas vezes por intuição não é? porque já trabalhas aqui há muito tempo

Pre. Educator – Quando preciso para algum tema vou procurar um livro relacionado com aquele tema . quando é uma história pronto . para lhes contar a história aí eu vou procurar livros e digo eu acho que este livro eles vão gostar também às vezes é já por intuição . muitas vezes é

Investigator – E também porque tu gostas . isso também é importante

Pre. Educator – Sim também . porque eu gosto

Investigator – Tens de partilhar este gosto

Pre. Educator – Exactamente

Investigator – Tens alguma sala de leitura ou uma biblioteca no teu jardim de infância?

Pre. Educator – É assim . tenho uma biblioteca na minha sala mas não é aquela biblioteca . nem é nada daquilo que eu quero . já tinha pedido ao engenheiro . já pedimos para formar um cantinho com sofás e . um sítio confortável onde eles estejam sentados de forma confortável . porque eles depois acabam por deixar os livros no chão . acabam por não ter um cantinho . de qualquer maneira tenho a hora que eu chamo a hora do livro . que é no fim do almoço . quando acabam de lavar os dentes . eles só podem ir ver livros ou na manta ou na mesa . e aí resulta até eles sentarem-se [sic] na cadeira como eu faço na cadeira ou como a Sandie faz . e haver um que diz eu vou contar a história ou então eu dizer quem é que quer contar a

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

história? alguém se senta e conta a história para os outros . pronto . normalmente eu arranjo durante o dia é a hora do livro porque se não tivermos a hora do livro eles passam o dia a brincar ou a fazer as outras actividades e acabam por nem todos pronto nesta hora só podemos ver livros . só podemos contar histórias.

Investigador – E fazes isso todos os dias?

Pre. Educator – Sim . normalmente todos os dias . é a hora do livro . apesar de não termos as condições que eu queria para isso

Investigador – E isso deve partir do teu cantinho de leitura

Pre. Educator – Sim . e como às vezes não temos no chão . não temos esse espaço favorável que eu quero . então eles vão para as mesas porque assim o livro sempre é desfolhado e visto de outra maneira

Investigador – Então e para ti é teu hora [sic] do conto? aquela hora?

Pre. Educator – É a hora dos livros que eu lhe chamo . é a hora do livro .

Investigador – Então tens uma hora do conto que é especificamente diferente . ou?

Pre. Educator – É assim . aqui é normalmente . é a hora livre deles . a hora deles livre . normalmente conto a história ou de manhã no acolhimento . ou então antes de iniciar a actividade . como este ano temos o projecto dos livros . a história é antes sempre de iniciar [sic] a actividade relacionada com a história . normalmente é de manhã

Investigador – Costumas de contar [sic] histórias em grande grupo . pequeno grupo ou eles individualmente?

Pre. Educator – Grande grupo

Investigador – Normalmente grande grupo

Pre. Educator – Normalmente grande grupo . sim

Investigador – E como é que estão as crianças sentadas enquanto estás a contar a história?

Pre. Educator – Normalmente estão sentadas em círculo

Investigador – Ok . consegues justificar porque é que normalmente é em grande grupo?

Pre. Educator – É assim . eles às vezes pedem uma história de pequeno grupo . o que acontece é que quando é pequeno ou individualmente há sempre o barulho da sala . e é complicado contar uma história individualmente . pronto . é só mais por causa disso . lembro-me que . por exemplo com as estagiárias . como eram mais pessoas e era mais fácil . eles gostavam muito de se juntar em pequenos grupos e ouvir as histórias só dois ou três . pronto é diferente . é muito diferente . eles gostam das histórias em pequenos grupos . só que às vezes não temos tempo nem condições para isso . quando é a história para o trabalho tem de ser para todos não é? pronto . mas eu sei que eles gostam muito da história em pequeno grupo . mas às vezes não há condições

Investigador – Mas é em todo o sítio . não te preocupes

Pre. Educator – Eu também por acaso . era uma das coisas que eles pediam muito às estagiárias era . ela sentava-se com um livrinho e juntavam-se logo ali dois ou três só para ouvir a história . às vezes é um bocado difícil porque os outros estão a brincar e a fazer aquele barulho todo e é um bocado complicado de fazer . mas pronto . é como no computador . que eles querem ouvir . e não conseguem

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

Investigator – É verdade . as bibliotecas aqui de Leiria são boas para livros das crianças? achas conheces bem?

Pre. Educator – Não . não conheço bem . porque é assim . o ano passado a M. é que . pronto . temos de dar prioridade às crianças mais velhas porque nós temos muita dificuldade de transporte e então o ano passado a M. é que foi à hora do conto e às coisas com as crianças mais velhas . este ano espero ser eu a ter essa oportunidade . mas penso que a biblioteca de Leiria tem um espaço bom para as crianças . e agora como vou promover esse workshop da construção dos livros . espero que seja bom e que dê para nos inscrevermos . mas não me posso manifestar . a livraria X também sei que tem

Investigator – Tem um espaço bom

Pre. Educator – Normalmente é ao fim de semana . a história também é ao fim de semana . pronto vou lá com o meu filho . ele gosta muito de ir lá porque pode livremente ver os livros . mas isto com um grupo de vinte e tal crianças é complicado . é muito complicado

Investigator – Pois . é complicado . é mais para pais e filhos não é?

Pre. Educator – É . é mais para pais e filhos

Investigator – Ok . então voltando para o teu cantinho . quantos livros tens lá . sabes?

Pre. Educator – Não faço ideia . é assim . os livros que estão lá não são sempre os mesmos que estão lá . pronto . vão ficando os meus . vão ficando alguns que as crianças trazem . e depois estão aqui . que nós temos colecções de livros cá em cima e de vez em quando vou levando e vou trazendo . vou levando e vou trazendo . mas sei lá . trinta . quarenta . não sei

Investigator – Mas como disseste . é um colecção [sic] que está a mudar . não é constante

Pre. Educator – Normalmente . há alguns que estão sempre . mas depois vou indo buscar livros diferentes . agora assim por alto não sei quantos são mas posso ver isso

Investigator – Ok . mas não é preciso . antes eu pedi-te para definir um bom livro para os teus meninos . quantos destes bons livros é [sic] que tu achas que tens na tua biblioteca da sala? são todas?

Pre. Educator – Não . não são . também gosto de ter revistas e jornais tenho também para eles . para além dos livros

Investigator – É diferente

Pre. Educator – Sim é diferente . quantos bons livros? os que eu trago . não sei . vou ver . os bons livros eu também acho que considero que sejam aqueles que eles mais gostam além daquilo que eu gosto . aqueles que eles também demonstram interesse . para aí uns quinze . mais ou menos

Investigator – E já me explicaste como é que funciona o cantinho . que tens uma hora do livro todos os dias

Pre. Educator – Não . eles podem ler livros sempre . mas normalmente não é um cantinho que eles vão sempre . não é? acho que também pelo espaço criado não ser o ideal . se eles tivessem ali uns sofazinhos e a mesinha confortável era diferente para eles utilizarem . normalmente eu faço a hora do conto . e eles depois . têm depois de almoço a hora dos livrinhos . na altura eles só podem ou ver histórias . ou ver livros . ou contar uma história aos amigos . é depois de almoço

Annex 2: Pre-school Teacher Interviews

Investigator – Como é que são adquiridos os livros do cantinho?

Pre. Educator – Como é que são?

Investigator – Adquiridos . os livros . tu trazes alguns não é?

Pre. Educator – Normalmente sim . eu trago alguns . ou trocamos com colegas . também trazemos . as crianças também trazem . às vezes falamos com os pais . por exemplo agora das profissões . eles têm trazido livros relacionados com as profissões também . nós dizemos . o Rod hoje trouxe um jogo das profissões . a Ad trouxe um livro das profissões . pronto eles vão trazendo livros . cd's . jogos relacionados com o tema . e nós educadoras também . quando vêm ou livros soltos . quando gostamos compramos . ou então quando vem alguém aqui compramos as colecções que achamos interessantes

Investigator – Ok . quando os editores vêm . já falaste um bocadinho dos critérios de escolha . é um bocadinho intuitiva . mas também tem a ver com a maneira que a história é . e essas coisas

Pre. Educator – É assim . se for para as crianças verem sozinhas e livremente temos que ter o cuidado duma imagem que elas sozinhas consigam descobrir o que é que aquilo quer transmitir . se for um livro para nós contarmos . para ter na biblioteca dos educadores para contar . tem que ser um livro com um texto importante para eles ou que seja lúdico . que seja didáctico . que seja interessante . se for para estar na biblioteca para eles verem livremente tem que ser através da imagem que eles descubram . que eles explorem a imagem sozinhos . que descubram as coisas . normalmente coisas relacionadas sei lá . com animais . com meios de transporte . a higiene . todas essas coisas que eles conseguem fazer . porque eles sozinhos inventam . conseguem inventar uma história ou descrever o que é que está naquelas imagens

Investigator – Tens tendência de usar livros escritos por autores portugueses? ou achas que alguns que tens que são traduzidos de outras línguas . do francês ou do alemão

Pre. Educator – Normalmente não sou nacionalista nesse aspecto . há alguns autores portugueses que eu por acaso tenho curiosidade . que até o meu filho já conhece porque gosta das coisas dela como a Luísa Ducla Soares . mas não tenho . não . não compro por ser português . não é por causa disso

Investigator – E usas o plano nacional de leitura para apoiar em termos de selecção?

Pre. Educator – Tirámos a lista do plano nacional de leitura para alguns livros para termos alguns livros para a escola . e agora estes livros que nós comprámos também são todos baseados nos livros do plano nacional de leitura

Investigator – Achas que é importante?

Pre. Educator – Sim . sempre o cuidado . mesmo às vezes quando vou à papelaria procuro aquele símbolo . aquele símbolo que diz que é do plano nacional de leitura . não sei de cor os livros todos que aquilo são muitos . pronto . e alguns por acaso até tinha e ah . nem sabia que este era do plano nacional de leitura não é . não quer dizer que seja . alguns até acho que nem são assim

Investigator – É . é muito discutível a qualidade

Pre. Educator – Também acho . não sigo à risca

Investigator – Ainda bem que conheças os livros

Pre. Educator – Não . já vi alguns que olho para aquilo e não sei porque é que isto está no plano nacional de leitura . mas pronto

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

Investigator – Acho que havia ali algumas coisas desnecessárias . mas pronto . e consegues lembrar o nome de alguns dos livros que foram bem recebidas [sic] pelos miúdos? por exemplo o nome do livro . o nome do autor . até o nome do ilustrador?

Pre. Educator – Ai meu Deus

Investigator – Isto é difícil

Pre. Educator – Ai agora é mais difícil . que eu estou assim muito é assim . eu dantes não tinha o cuidado . por acaso não tinha . tenho agora à menos tempo . tenho mais cuidado de dizer às crianças o nome do autor . o ilustrador não tanto . mas o autor . porque eu antigamente praticamente não ligava a isso

Investigator – Mas agora vês que é importante

Pre. Educator – Agora ligo . vejo que não sou só eu . mais pessoas têm . e até o meu filho às vezes diz assim olha este autor é igual a um livro que estava na minha escola . o autor . pronto . é engraçado . agora por acaso chamou-me a atenção da Luísa Ducla Soares . que há muitos textos para a escola primária . pequenos textos . e por serem engraçados . porque ela escreve de uma forma . tanto escreve em prosa como em verso . e tem esse tal sentido que as crianças gostam muito . tem assim uma intenção . sei lá . o António Torrado também escreveu várias coisas que eu também conheço . algumas . de algumas histórias tradicionais contadas de novo . não quer dizer que algumas eu [sic] goste muito . mas algumas até gosto . agora assim de repente não me estou a lembrar . ilustrações então

Investigator – Não há problema

Pre. Educator – Estou completamente baralhada . tenho que começar a ter mais cuidado

Investigator – Não há problema

Pre. Educator – Os livros . os nomes dos livros e as coisas vou fixando bastante . os autores . realmente . e então os ilustradores é mesmo

Investigator – Não há problema

Pre. Educator – Coitados . eles que me perdoem

Investigator – Vão perdoar . não há problema . tu quando contas uma história com um livro . qual é a estratégia que escolhes para narrar esta história? consegues descrever o que é que fazes com um livro . como é que contas a história?

Pre. Educator – A estratégia de estar?

Investigator – Sim . como é que estás com os miúdos e o que é que fazes com eles quando estás a contar a história

Pre. Educator – É assim . primeiro tento ver se eles estão com interesse . como nas aulas de inglês às vezes nós queremos e não dá . não é? já cheguei a começar a contar uma história e dizer . pronto . vocês não querem ouvir a história arrumamos o livro e contamos daqui a bocado . normalmente que eles estejam calmos . que estejam sentados . e tenho que ter o cuidado que eles consigam todos ver o livro . pronto . porque é uma das coisas que mais os incomoda . começam a chegar-se para a frente . outros a chegar-se para trás

Investigator – E eles estão sempre em círculo não é?

Pre. Educator – É . é assim . eu às vezes não me sento à ponta . porque às vezes é mais difícil . o ideal seria estar sentada ao nível deles não é . por ser o nível dos olhos . só que depois é difícil . eu sei que o ideal é ao nível dos olhos só que contar uma história ao nível dos olhos para eles é praticamente impossível . pronto .

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

normalmente sento-me na cadeira que é para ter o livro mais alto para que todos possam ver . depois jogo muito com as vozes . com a entoação . com o baixar o tom de voz . aumentar . a expressão facial . pronto . por isso é que eu gosto de conhecer . às vezes digo olha a S. hoje também não conhece quando são livros que eles trazem digo . a S. não conhece muito bem a história . então se for um livro muito grande eu digo olha . vamos . também podemos começar a contar a história e marcamos o sítio onde está a história e acabamos noutra dia . também já combinámos isso . mas normalmente não . pronto . começo a contar a história e vamos até ao fim mas jogo muito é com . pronto . é a expressão . é a voz . aquilo que eles gostam de

Investigator – Sim . sim . dramatizar aquilo

Pre. Educator – É interessante

Investigator – É sempre da mesma maneira que contas? já disseste que quando não conheces às vezes

Pre. Educator – Às vezes eu digo eu não conheço tão bem a história . aí se eu não conhecer tão bem a história . secalhar já não conto com tanto . pronto . tenho que dizer . não é essencial que nós conheçamos a história mas . uma história trazida por outro eu não me recuso a contar . mas pronto . a S. não conhece muito bem esta história . vamos todos tentar descobrir . mas normalmente tento contar a história de forma interessante

Investigator – E antes da história . tens alguma conversa com eles sobre o livro . e depois também

Pre. Educator – Às vezes . agora de vez em quando . também não costumava fazer . se o resumo do livro até for interessante leio o resumo do livro

Investigator – Antes

Pre. Educator – Antes sim . leio o resumo do livro às vezes . às vezes também leio o nome do autor ou assim . digo agora vamos contar uma história . as regras da história . não pode haver barulho . as regras . há sempre uma preparação . costumamos fazer 1 . 2 . 3 . perninhas à chinês . 4 . 5 . 6 . orelhas de reis . que é umas orelhas [sic] grandes para ouvirmos . pronto . e silêncio . Às vezes até apagamos a luz um bocadinho . já chamámos o silêncio . depois acendemos a luz vem a história . há sempre um ritual . normalmente há um ritual antes de começar a história . pronto

Investigator – Interessante

Pre. Educator – Faço faço . normalmente faço o ritual antes de começar a história . mas também temos que ver o momento que eles estão . não é? se eles não estiverem bem não vale a pena . também já cheguei . começa a história . se eles não estiverem bem . também não vou obrigá-los a estar ali a ouvir a história se não estiverem interessados . pronto . não me querem ouvir agora pois não? então a S. conta mais daqui a bocado . pronto . e eu fecho o livro e digo fica para daqui a bocado . se correr bem . normalmente eles ouvem . até podem ouvir duas histórias . eles gostam muito de livros . até podem ouvir a história . e depois tenho . também tenho o cuidado de deixar o livro depois para eles durante uns dias e dizer . se este livro não for da escola digo sempre . este livro é para ser bem tratado . porque o livro . a S. trouxe e empresta . e eles nota-se que durante aqueles dias andam de volta daquele livro a tentar explorar e pronto . e eu oiço a ver se eles perceberam a história . conto outra vez . pronto

Investigator – Costumas recontar histórias? a mesma história?

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Às vezes . nem todas . é assim . se forem histórias para trabalhar . contar e recontar . se for a história pela história . às vezes conta-se uma história e já não se conta mais vezes

Investigador – E quantas vezes costumas recontar . se esse é o caso?

Pre. Educator – Sei lá . esta pergunta . agora a última vez sei lá . foram tantas vezes . foram muitas vezes

Investigador – Mas foi porque era história do curso . do manual . ou

Pre. Educator – Era do manual . e depois tinha os vários trabalhos para fazer com eles . e se eles . e era uma história que tinha uma sequência muito definida . e se eles não conseguissem fixar aquelas coisas . eles não conseguiam fazer . não conseguiam pôr as imagens por ordem . não conseguiam depois fazer o resto dos trabalhos . há histórias que são mais simples . aquela não . ela encontrava uma personagem . depois encontrava outro . depois encontrava outro . e bastava trocar isto tudo . pronto . e eu vi que . e foi uma história que eles gostaram porque no final tinha uma lengalenga cantada . e então eles também gostaram muito da lengalenga . é uma história que era difícil de fixar por isso mesmo . porque tinha uma sequência sempre muito muito certa . mas espere lá . pelo menos . sei lá . três vezes . pelo menos contada . e depois há aqueles que fixam logo tudo

Investigador – E há outros que não fixam . é por isso que nós recontamos . eu pelo menos gosto de recontar assim . e quando estás a contar a história com o livro . utilizas as tuas expressões de alguma maneira? por exemplo . já falaste que fazes dramatização com a história mas . e contas a história sem parar talvez . contas uma coisa ou apontas para uma coisa e perguntas o que é que eles acham deste desenho ou esta parte da ilustração?

Pre. Educator – Eu não gosto muito de interromper a história . não gosto

Investigador – Ok então é a história contada . o princípio e o fim sem parar

Pre. Educator – Normalmente é contada do princípio até ao fim . depois eles até podem . depois podemos ir explorar a história no final . ou noutro dia . ou

Investigador – Pontas para uma página [sic] . falas da página

Pre. Educator – Noutro dia . sim . tentar falar outra coisa . ou então eles ao fim de ouvirem a história várias vezes . eu conto a história . paro . e eles dizem a palavra que falta . completarem as palavras . mas normalmente numa história . eu acho que é assim . quando nós interrompemos a história aquilo causa grande confusão . eles todos querem falar e depois às vezes perde-se o sentido da história . quer dizer . isto também não é linear . às vezes há histórias que eles dizem olha . está ali qualquer coisa . olha . pronto . tudo bem

Investigador – Então fazem comentários sobre

Pre. Educator – Eles fazem comentários . às vezes fazem comentários . e eu digo assim olha . agora vamos ouvir a história e depois se quisermos falar a conversar . conversamos no final da história . e depois se eles quiserem explorar comigo a história ou outra coisa tudo bem . oh S. deixa ver aquela folha que tinha isto . oh S. deixa ver . pronto . isso tudo bem . mas acho que no meio da história dá assim um bocado . dá azo a confusão . porque depois perdem o ritmo . perdem o seguimento da história . e acho que não é assim

Investigador – Sim . não é fácil . é o mesmo problema que eu tenho

Pre. Educator – E há pessoas que sei que também têm o hábito de no fim da história fazer perguntas sempre acerca da história . também não tenho muito o hábito de

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

fazer perguntas acerca da história . porque acho que cada um também fica com uma ideia . pronto . que cada um criou na sua imaginação . não sei se estou errada . mas até tinha professores que diziam isto . cada pessoa também tem . pronto . cada um ficou com a sua ideia da história . depois outro dia que for aquela história até podemos perguntar o que é que aconteceu . mas a história também cada um fica com a imagem que criou

Investigator – Então as crianças . já disseste que eles às vezes apontam para as ilustrações . há outras coisas que eles fazem enquanto estás a contar . ou na verdade ficam mesmo em silêncio a ouvir?

Pre. Educator – Normalmente eles . pronto . até respeitam bastante a parte da história . manifestam-se por exemplo sorrindo . ou fazendo o ar deles de espanto . ou rindo . e pronto . há as manifestações deles . manifestações naturais . mas tirando um ou outro não é . normalmente eles respeitam a hora do conto

Investigator – Então normalmente não deixas interromper e fazer comentários . e a razão disso é porque achas que eles vão perder o caminho

Pre. Educator – Sim . e peço para eles guardarem para o final da história

Investigator – E normalmente eles guardam? conseguem guardar?

Pre. Educator – Sim . normalmente sim

Investigator – Já disseste que às vezes eles apontam para as ilustrações . também fazem comentários sobre algumas palavras que eles vão ouvindo . por exemplo

Pre. Educator – Que não perceberem . sim . eles perguntam . e eu aí digo-lhes . pronto . aí não guardo para o fim da história . tenho o cuidado de . é assim . eles já são mais velhinhos e não facilito também tudo . a linguagem toda muito simples . e porque eles se não perceberem . eles próprios perguntam o que é isso? . pronto . e utilizo outra palavra que eles vão conhecer . se eles não perguntarem . normalmente é porque perceberam . aí eu digo logo na altura . não digo espera aí um bocadinho que eu vou contar a história

Investigator – Coitados

Pre. Educator – Não aí sim . se forem coisas muito complicadas eu na altura invento outra . mas se for alguma coisa que eu acho que até era interessante . eles aprenderem aquela palavra . eu digo a palavra na mesma e se eles não perceberem às vezes eu olho e digo . e eles oh S. o que é isso? . então isto quer dizer que tal . e pronto . depois continuamos a história e eles continuam

Investigator – Eu perguntei antes . as razões que tu usavas a história ou o conto . mas para ti acho que são as mesmas razões que tu usas literatura ou livros ilustrados não é? não há diferença

Pre. Educator – Pois . não sei

Investigator – Achas que

Pre. Educator – Estás a falar da história ou dos livros não é?

Investigator – Sim . eu estava a falar das histórias no início . depois já passámos mais para o livro . achas que há outras razões para usar livros e não

Pre. Educator – Pois . porque há os livros que não são livros de histórias . exactamente

Investigator – Sim . mas há o conto oral . há aquela que não tem o livro ali . e há livros ilustrados que contam a história e . não sei se tu achas que há outras razões

Annex 2: Pre-school Teacher Interviews

que tu usas estes livros ilustrados . em vez de por exemplo um conto oral . ou uma coisa sem o apoio das páginas

Pre. Educator – Sim . também uso livros para mas está a perguntar se eu uso livros só para contar histórias ou se uso os livros para outras coisas?

Investigator – No início perguntei qual é que achas o nível mais importante que usas as histórias e explicaste muitas coisas bonitas das quais fizeste referência aos livros ilustrados . e não sei se querias juntar mais alguma coisa a pergunta é . qual achas que é a razão mais importante para usar literatura para a infância . livros ilustrados . achas que já disseste . já respondeste ou se

Pre. Educator – Eu acho que já disse tudo . a parte lúdica . a parte didáctica . a parte de

Investigator – Porque para ti é mais o livro do que o conto . não é?

Pre. Educator – Sim . estamos a falar mais do livro

Investigator – Disseste coisas muito lindas

Pre. Educator – Agora já não sei

Investigator – Mas disseste sim senhora

Pre. Educator – Porque estamos a falar de livros de histórias . não estamos a falar de outros livros agora . pois não?

Investigator – Estamos a falar de livros ilustrados . podiam ser não narrativos . podiam ser poesia e rimas . também podiam ser os livros de non-fiction . por exemplo um livro sobre o corpo humano . para mim isto encaixa tudo dentro do livro ilustrado . porque não . para mim não tem de ser narrativo . há pessoas que não concordam comigo . e acham que o livro ilustrado . pronto . devia ser narrativa

Pre. Educator – Não . mas há livros que podem não ter nada escrito e transmitirem muita informação . muitas coisas não é?

Investigator – E são factuais também . não é? têm muita informação . também pelas palavras que estão ali . mas não é a mesma coisa comprar um livro factual sobre o corpo humano e contar uma história

Pre. Educator – Não tem nada a ver

Investigator – Então . é diferente . é . mas pronto . não é muito importante para aqui . não te preocupes . agora vou-te fazer duas ou três perguntas sobre inglês . está bem? acho que já me deste montes de informação sobre os livros . fantástico . esta pergunta é assim . o que achas da introdução do inglês no pré-escolar?

Pre. Educator – Acho óptimo . não . não é a brincar . é mesmo a sério . acho óptimo mesmo

Investigator – E outras línguas?

Pre. Educator – É assim neste momento não vejo . acho que não há interesse noutras línguas . o inglês é realmente a língua que . pronto . é a língua que as crianças têm contacto . por causa do computador e de jogos e de outras coisas . e acho que o inglês é a única que justifica . neste momento

Investigator – E espanhol . por serem os nossos vizinhos . não achas que não?

Pre. Educator – Não . não . eu não vejo

Annex 2: Pre-school Teacher Interviews

Investigator – E o que achas da utilização de livros ilustrados no ensino do inglês? com crianças da tua sala achas . tens alguma opinião? achas que é uma abordagem apropriada? contar histórias com livros na sala?

Pre. Educator – Eu acho que sim . acho para já porque normalmente não sei . nós temos bons livros . mas a Sandie tem sempre livros . acho que a vossa maneira de ver os livros é diferente da nossa aqui . é diferente . vocês parece que têm livros específicos para muitas coisas . é diferente do nosso e a Sandie depois também . também tem a ver com aquilo que falamos há bocado . a Sandie tem uma forma de contar as histórias muito interessante . mas acho que os livros são sempre um bom suporte . seja para que área for

Investigator – Também acho . há alguma coisa que gostavas de dizer sobre os livros em utilização na tua sala que ainda não disseste? eu tentei fazer as perguntas por todos os caminhos . mas achas que há alguma coisa que não me transmitiste . que achas que é importante?

Pre. Educator – Sobre os livros na sala?

Investigator – Sim .

Pre. Educator – Acho que não

Investigator – É muito importante . aquela parte que os miúdos vão para casa contar as histórias . acho isso muito giro . há coisas incríveis

Pre. Educator – E é engraçado que . eles já ouviram a história tantas vezes que . pronto imagine . se eles agora trouxessem . vinte e tal crianças trouxeram a história contada . eles já hoje ouviram a história . eles foram para aí uns dez que trouxeram . de manhã . lá está . contámos umas quatro ou cinco . tirei ao calha . e eles estiveram ali . sempre como se fosse ### aquela história . eu já estou farta daquela história

Investigator – Aconteceu . por exemplo . foram todas iguais ao original? ou havia ali algumas coisas diferentes?

Pre. Educator – Não . é assim . eles usaram termos

Investigator – Mas a sequência

Pre. Educator – A sequência está perfeita

Investigator – Sim . em todas?

Pre. Educator – Está perfeita em todas . que era isso que me interessava . agora a linguagem exactamente igual não me interessava

Investigator – Eles fizeram comentários . por exemplo . olha aquele não está certo . ou

Pre. Educator – Sempre a criticar . sempre . não . a professora não estava nada a chorar . estava triste . e era o tempo todo a criticar os outros

Investigator – Mas é aquela coisa de . a história é nossa

Pre. Educator – A história é nossa . mas pronto . eles . o que me interessava era que eles tivessem conseguido fazer essa tal sequência . até eu me engano a dizer aquilo . e eles têm uma facilidade de fazerem aquilo . porque o macaco tira a um e depois devolve . e depois vai a outro e depois devolve . sempre a juntar . e os outros . mesmo os que não trouxeram . eles assim não era nada assim . pronto . eles a corrigirem-se uns aos outros . e a ouvirem a história dos outros e muito entusiasmados . será que ela agora vai contar esta . e depois eu agora vocês vão arrumar no vosso móvel as histórias . porque depois fico eu assim . agora o que é que

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

eu faço às histórias . não sei bem pronto . ou eles levam para casa e fica em casa para eles . ou

Investigator – Mas no fim do ano fazer um livro com as histórias

Pre. Educator – Agora lembrei-me . se fizer o workshop dos livros que eles ensinam a fazer ali . secalhar é uma maneira de depois no final fazer uma história . e até ficar ou na biblioteca . para os outros também poderem consultar

Investigator – Pode ser um livro com a mesma história . contada

Pre. Educator – Contada várias vezes

Investigator – Ou cada criança levar um livro que tem as histórias todas do curso . no fim do ano . também era uma ideia gira

Pre. Educator – Sim . também era uma ideia gira

Investigator – Por acaso era uma prenda bonita . dar aos pais no fim do ano

Pre. Educator – Cada um leva as histórias no fim do ano

Investigator – É . é muito bonita . não queres escrever sobre isso para uma revista das educadoras ou qualquer coisa? não . mas acho que era muito gira! não porque . há tantos . tu estudaste . quer dizer . tu notavas a maneira que as histórias foram recontadas . os pais escrevem palavra por palavra? será? ou escrevem assim mais ou menos?

Pre. Educator – É assim eu peço aos pais para eles escreverem o máximo possível que eles dizem . pronto . para não alterarem

Investigator – Para ser fiéis não é?

Pre. Educator – Pronto . à partida também se nota . se eles não forem fiéis ao que eles dizem nota-se um bocado . mas há crianças que também já conseguem fixar exactamente como nós dizemos . não é? mas à partida eu peço . eu quero que vocês escrevam o mais possível igual àquilo que eles disseram . se estiver bem . se estiver mal . os tempos verbais . as coisas . não me interessa . quero é que seja como eles contaram

Investigator – É muito gira . porque dava para fazer um estudo muito bonito . é verdade é . da maneira como as crianças são capazes . é muito gira . muito bem . muito bem é muito importante

Pre. Educator – E é o entusiasmo deles de levarem uma coisa para casa e depois trazerem para a escola . e aqui também se vê o interesse . infelizmente ou não . o interesse que os pais têm por isso . não é? às vezes também me custa

Investigator – Há muitos meninos que não

Pre. Educator – Por exemplo o RR . ele é um miúdo que é muito reguila

Investigator – É o grande não é? o RR?

Pre. Educator – O RR . aquele que está sempre a querer

Investigator – O RC é o pequenino

Pre. Educator – O RR é um miúdo bastante irrequieto . mas ele é um miúdo muito

Investigator – Apanha muitas coisas

Pre. Educator – Apanha muitas coisas . e ele hoje estava . ele sabe a história toda de trás para a frente . eu sei que ele sabe . mas infelizmente ele não tem em casa o apoio que seria de esperar . ele hoje estava muito triste . disse professora a minha

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

mãe . quando me vier buscar . ela trás muitos . S . ele disse tantas vezes . e depois custa-me às vezes ver . mas eu sei . para mim tem valor o que ele diz e o que ele conta . mas tenho pena às vezes também de fazer estas coisas porque depois há pais que não percebem o interesse . há outros que até em computador escreveram a cor de laranja e aquelas coisas todas . e pronto . mas acho que é um . acho que é bom . eu sempre que posso . é assim . como não tenho grande contacto com os pais a não ser de manhã aquele bom dia . olá e tudo . sempre que posso peço coisas aos pais . geralmente peço coisas aos pais . eles agora . para os frutos de outono que faço uma marca na mão . para tentar também o recado em casa . para comunicar e de lembrar . e eles cada um trouxe uma fruta de outono . fizemos uma salada de fruta . outro dia eles trouxeram a caixa de sapatos para fazer a viola do macaco . aquelas coisas . pronto . é a maneira . e esta da história acho que é . pelo menos um bocadinho à noite ou durante o fim de semana . todos eles contar

Investigator – Uma coisa que acho interessante é como tu contas a história . e acho que é importante que não sejas interrompida . quando eu conto a história em inglês . deixo-os interromper talvez demais . e isso é uma coisa que faz parte do estudo em ver como é que

Pre. Educator – Como é que devemos contar a história?

Investigator – É . porque o que eu quero é que eles falem das ilustrações . tem que haver alguma interacção enquanto estou a contar

Pre. Educator – Pois . mas eu acho que também é diferente a intenção da Sandie e a minha não é? porque

Investigator – É muito diferente . mas o que é verdade é que as crianças estão habituados [sic] a uma maneira . não é? é então às vezes a reacção deles é aquilo porque de repente podem falar e ficam descontrolados . é isso que acontece

Pre. Educator – Os meus não acho que fiquem . é um bocado agitado quando estamos a contar a história e há muito a primeira vez que nós contamos a história nós conseguimos isso . mas é só a primeira vez . depois as outras vezes nós já não . vão contando

Investigator – Eles ajudam . pois . secalhar

Pre. Educator – Eu estou a falar a primeira vez que conto uma história . pronto . aí tudo bem . depois das outras vezes já há muito mais . essa por exemplo . a história que nós andámos a contar até fazia de propósito . era interromper . pronto interromper a história várias vezes e eles é que completavam . eles gostaram muito de fazer isso

Investigator – Sim . haviam pausas e eles diziam contigo ou em coro . diziam contigo . é?

Pre. Educator – Exactamente . exactamente

Investigator – Mas o que acontece às vezes é isso que tu queres evitar e tens toda a razão . é que as crianças vão olhar para uma coisa e por exemplo . vão ver um urso . e vão de repente lembrar uma coisa que eles têm em casa que é parecido e nesta

Pre. Educator – Pois . depois querem falar todos . é isso que eu estou a dizer . acho que depois se desviam

Investigator – É . é muito difícil

Pre. Educator – Desvia-te um bocado do caminho . e há aqui alguns artistas que a Investigator conhece que começam logo com histórias de . não é?

Investigator – Outras histórias completamente diferentes

A2.3 – Brenda, pre-school educator, School 02

Annex 2: Pre-school Teacher Interviews

Pre. Educator – Não é que as histórias deles não tenham interesse . que têm . só que uma coisa

Investigator – Temos de saber estou a tentar lembrar como é que foi quando eu contei as histórias contigo . foi há três anos não foi? não me lembro se eu tive grandes problemas com eles . acho que não . precisamente . provavelmente porque eles já contigo estão habituados a não interromper

Pre. Educator – Pois . porque nós já tivemos o projecto das histórias ali também e também contavam . faziam os desenhos

Investigator – É . corria muito bem

Pre. Educator – Faziam o desenho sobre as coisas não é?

Investigator – Levavam para casa . nós contámos muito . recontámos e até . estive agora em Braga . este fim de semana . a apresentar uma parte do meu doutoramento . mas em relação aos dados que eu tive em 2006 quando trabalhei contigo . é giro .

Pre. Educator – Fala dos projectos da história

Investigator – Mas o que é engraçado é que eu consigo receber

Pre. Educator – Foi o que saiu naquela revista . foi nesse ano

Investigator – Sim a revista

Pre. Educator – Foi nesse ano não foi?

Investigator – Sim . sim . E já é o segundo apresentação [sic] que faço com aqueles dados [sic] . porque a primeira fiz do não foi 2005 . foi 2006

Pre. Educator – Foi há três anos

Investigator – Acho que foi 2005 . foi 2005 . porque estive em York . em Inglaterra também . e fiz uma apresentação sobre aquilo que as crianças tinham feito com o livro . era do goodnight gorilla . e utilizei os dados que fez para falar . gostava de lembrar . é giro

Pre. Educator – Muito bem

Investigator – És boa companheira . obrigada . gostei muito

Annex 2: Pre-school Teacher Interviews

Interview with Pre. Educator - School 03 (24.10.08)

Investigator – Vou gravar está bem? depois de escrever aqui as coisas eu posso-te dar uma cópia . se há alguma coisa que não percebes ou que não está claro depois diz-me . ok? vou começar então formalmente. esta entrevista . como sabes . enquadra-se no projecto de investigação livros ilustrados e aquisição do inglês língua estrangeira . um estudo no jardim de infância . e tem como objectivo . esta entrevista . compreender como o livro ilustrado é usado em língua materna [sic] nas tuas salas onde decorre o projecto. isto é chamado uma entrevista exploratória . é um pouco como uma conversa informal . eu tenho perguntas para fazer mas vamos nós construir o caminho . também vamos seguir aquilo que tenho aqui . porque às vezes vais responder a outras coisas . mas espero acabar de conhecer melhor [sic] a tua sala e a utilização que fazes dos contos e dos livros. então gostava que falasses um bocadinho da experiência . da tua experiência no pré-escolar . há quanto tempo fizeste o curso . há quanto tempo estás aqui . e pronto . uma coisinha pequenina

Lurdes – portanto . eu fiz o curso em duas fases . uma primeira fase há 32 anos . eu fiz um curso . nessa altura haviam os cursos de auxiliares de educação de infância . que tinham uma duração de dois anos . e eu fui para Lisboa na altura . havia várias escolas . e eu fui para a escola de S.Tomé. durante esse tempo tivemos aulas teóricas e aulas práticas . daí portanto fiz essa formação . e passados dois anos eu vim trabalhar. nessa altura eu podia ter responsabilidade de um grupo de crianças . só não podia coordenar outros trabalhos de mais . mais técnicos. depois trabalhei durante 5 . 6 anos como auxiliar de educação de infância e apareceu a possibilidade de frequentar um curso de promoção a educadores de infância. daí . aderi . e fui para a escola . para o magistério . na altura os antigos magistérios . nas Caldas da Rainha . fui para Caldas da Rainha e lá estive mais 3 anos. mas o curso já era pós-laboral . das 4 às 7 . todos os dias. durante esse curso . como a prática . já praticamente tinha . foi mais a parte teórica . pronto . o investimento foi mais na parte teórica. e pronto . e estou aqui desde . a casa . a instituição abriu faz 24 anos dia 1 de Março . e eu faço 23 anos na segunda semana de Novembro

Investigator - Já fazes parte .

Pre. Educator - Já faz parte da mobília . é verdade

Investigator - Tens alguma formação na área do conto ou das histórias?

Pre. Educator - É assim . ao longo destes anos . não tem havido muitas . mas já fiz . lembro-me de uma formação de como contar histórias às crianças . e . não muita formação nesta área . também não temos frequentado . não tem havido . e se tem havido eu não fiz . pronto . tenho tido . faço leituras . convivo e contacto com as colegas e com outras pessoas que vêm e vou-me informando acerca de . temos tido a possibilidade de . tenho uma mãe de um menino que trabalha na biblioteca e pronto . com ela temos falado muito sobre as histórias . e falamos . e fazemos o intercâmbio e a troca dos livros e afins

Investigator - Sim . é muito importante. e a formação que fizeste . foi útil?

Pre. Educator - Muito útil . é porque pronto . as histórias é um mundo inesgotável e com elas podemos explorar muita coisa . daí que . aprendi e gostaria de continuar a formação nessa área também

Investigator - Ok . e que tipo de histórias proporcionas às tuas crianças? inventadas por ti . ou?

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

Pre. Educator - Normalmente as histórias que vão acontecendo . surgem vários tipos de história . são as histórias contadas sem livro . sem apoio de livro . outras inventadas . outras com apoio de DVD . ou fantoches . marionetes [sic] . sombras . pronto . as sombras este ano ainda não aconteceram mas é possível que vão acontecer. [sic] ao longo do ano queria ver se . uma vez ou outra também as utilizava

Investigator - E com livros também?

Pre. Educator - Com livros . e apoio . com livros . essa ainda é . pronto . a parte mais forte das histórias . é com apoio de livros

Investigator - Então utilizas mais com apoio de livros

Pre. Educator - Sim . mais mais mais

Investigator - Ok . e porque motivos achas que te apoias mais na história do livro?

Pre. Educator - Mais no livro porque o livro também nos facilita a vida . porque a criança tem a possibilidade de . eu leio a história . não é . leio um bocadinho e mostro a gravura . mostro a imagem . e a partir daí é mais apelativa . é mais interessante. eles vêem as personagens e conseguem interiorizar melhor a história

Investigator - Ok . com que finalidade é que utilizas as histórias? não só o livro . mas as histórias em geral

Pre. Educator - Porque penso que a história é um meio de proporcionar à criança as vivências do dia-a-dia . os relatos do anticamente . e as histórias são uma boa formação de vida . para a criança a vida . ao fim ao cabo é uma história entre muitas histórias . e as histórias vão sendo contadas . e é através delas que as crianças interiorizam no fundo tudo

Investigator - Que resposta . (risos) vou-te dizer agora dois termos que tenho lido que existem . e queria saber se conheces e o que é que achas que são . um é livro ilustrado . conheces o termo?

Pre. Educator - Sim . o livro ilustrado é o livro que tem imagens . e que através de . a imagem é bastante apelativa . pronto . com cor . pronto

Investigator - E o álbum? conheces o termo álbum?

Pre. Educator - Álbum?

Investigator - Sim . conheces?

Pre. Educator - O álbum já é uma compilação de imagens .

Investigator - Já comprada [sic]?

Pre. Educator - Compradas ou feitas . podem ser feitas também na sala . nós podemos elaborar um livro . e o livro surge ali . é um livro . pronto .

Investigator - Vou decorar . não há problema . todas as educadoras respondem assim.

Pre. Educator - Mas não é isso que quer?

Investigator - Não faz mal . porque é um termo que também é utilizado . às vezes é livro ilustrado e às vezes é só álbum . vem do francês

Pre. Educator - Ok . para mim o álbum é onde eu compilo as fotografias

Investigator - Eu acho que também em todas as casas

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

Pre. Educator - É mais fotografia . quando eu compilo ali várias fotografias. pensei se se poderia chamar um livro que é feito na sala mas é um livro à mesma

Investigador - Sim sim . uma colecção de coisas coladas

Pre. Educator - Foram compiladas e formaram um álbum de gravuras

Investigador - Sim . por exemplo . quando nasce um bebé tu tens o álbum do bebé não é?

Pre. Educator - Exactamente . sim . também o álbum dos alimentos . que é um livro

Investigador - Exactamente. nas leituras que tem lido sobre estes livros ### não sabem o que é que preferem . então às vezes usam livro ilustrado . outras vezes usam álbum

Pre. Educator - Claro . o livro ilustrado é o livro mesmo . para nós é o livro mais real . o livro que nós utilizamos para contar histórias às crianças . o álbum para mim pode funcionar assim . já não é tanto o livro . mas compilações com . por exemplo . alguma história . eu recolho figuras e as crianças pintam . e eu vou agrupar e vou formar . se quisermos chamar . um álbum. mas é um álbum de figuras . não é propriamente um livro

Investigador - Eu vou usar o termo livro ilustrado . está bem? assim sabes melhor o que hás-de dizer . está bem? então consegues definir o que tu achas que é um bom livro ilustrado . um livro para os meninos da tua sala?

Pre. Educator - Adequado às crianças . sim . no pré-escolar . o livro não é importante que tenha muita . vamos lá . que tenha a imagem bastante expressiva . uma imagem que eles compreendam bem e que identifiquem bem o texto . não é necessário muito longo [sic] . pode ser um texto curto e perceptível que . eu ao ler à criança . que ela fique com a ideia exacta daquilo que eu lhe pretendo transmitir . através da ilustração . mais importante . porque a criança consegue ler através do texto . não . da imagem e não do texto

Investigador - Ok . agora vamos falar um bocadinho da tua sala . muito divertido isto . (risos) tens uma sala de leitura ou uma biblioteca na tua escola? sem ser o cantinho na tua sala

Pre. Educator - Temos sim senhor

Investigador - É um sitio onde vai os meninos escolher? [sic]

Pre. Educator - É assim . esta biblioteca não é usada pelas crianças . é usada pelos adultos. na sala existe realmente o cantinho da leitura . pronto . e normalmente na sala dos cinco anos vem a biblioteca itinerante à escola

Investigador - Só aos cinco anos?

Pre. Educator - É só aos cinco anos . ainda não começou mas vai começar entretanto

Investigador - E esses livros são para levar para casa?

Pre. Educator - Esses livros . cada criança leva para casa . os pais têm oportunidade de ler e de explorar o livro com a criança e depois voltam a trazer no dia combinado . que vai assinalado no livro

Investigador - E nesta biblioteca que tens aqui . acabaste de me descrever o que é que achavas que era um livro ilustrado . o que era um bom livro ilustrado . achas que a biblioteca que têm aqui . tem muito esse tipo de livros?

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

Pre. Educator - Tentamos . tentamos escolher esse tipo de livros e penso que pronto . temos . como são escolhidos pelas educadoras da casa . normalmente tentamos sempre em princípio escolher um bom livro que se adeque aos 3 . aos 4 e aos 5 anos

Investigator - Então . na tua sala tens um cantinho de leitura?

Pre. Educator - Tenho sim . este ano tentei que aquele cantinho tivesse . pronto . fosse um cantinho privilegiado em termos de . até de regras e de gostos

Investigator - Como é que está a correr?

Pre. Educator - Está a correr muito bem . eles estão a cumprir . sabem que para aquele cantinho vão dois meninos . só podem estar dois meninos de cada vez . e vão mesmo só para ver . para ler o livro . que eles dizem vamos ler um livro . e não podem ir para lá mais. aquele cantinho não é para brincar com nada . com jogos . para correr . para se deitarem lá no chão . isso já está devidamente . claro que às vezes há um mais atrevido que vai . e nós dizemos não não . para aí não . já sabes . então? . ah . é verdade . e eles vão e respeitam

Investigator - Isso é bom. e quantos livros destes que acabaste de descrever têm nesse cantinho de leitura?

Pre. Educator - Quantos? quantidade?

Investigator - Sim . sabes?

Pre. Educator - Ao certo não sei . mas temos à volta de uns trinta livros

Investigator - E são todos de uma qualidade que achas adequada?

Pre. Educator - É assim são . apesar de alguns já terem sido muito manuseados . já estão também de alguns anos atrás mas acho que têm lá livros com alguma qualidade

Investigator - E tinhas falado com esta mãe que disseste no início . ela também tem estado a ajudar?

Pre. Educator - Ela está a ajudar . temos livros da biblioteca que ela faz o transporte e deixa tê-los até .

Investigator - Quantos livros é que ela consegue?

Pre. Educator - Uns oito . dez

Investigator - Ótimo . e fica por quanto tempo?

Pre. Educator - Fica . pronto . tem lá uma marquinha dentro do livro . temos que entregar . mas é assim . estes ainda não tiveram retorno . mas faço até questão de um dia destes ir com as crianças lá fazer-mos a entrega do livro

Investigator - Ah . e vão escolher outros e trazem?

Pre. Educator - Sim sim . se pudermos com a Marta . penso que é possível

Investigator - Boa

Pre. Educator - De qualquer maneira também temos sempre outras actividades no meio que às vezes . pronto . temos de pensar muito bem a altura . mas ao longo do ano vamos ter muitas oportunidades . à quinta-feira pelo menos

Investigator - E tens uma hora do conto?

Pre. Educator - É assim . normalmente todos os dias tentamos contar uma história . pronto . salvo algumas excepções. mas normalmente as crianças vêm . faz-se o

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

acolhimento . brincam nas salas sob a nossa orientação . e depois há um bocadinho que reunimos as crianças e vamos contar uma história

Investigator - É mais no fim da manhã?

Pre. Educator - No fim ou no princípio . depende

Investigator - Depende de quê?

Pre. Educator - Depende de outras actividades que temos .

Investigator - E não no número das crianças que estão lá?

Pre. Educator - Também . eu tento reunir o máximo possível de crianças . embora às vezes de manhã . logo como eu entro às 8 da manhã . sentamo-nos à volta da mesa e ali por vezes há um livrinho e eu começo a ler . só que é muito interrompido . levanta . vai . toma conta de recados . é assim . não resulta muito . mas resulta enquanto resulta e eles estão ali e pronto . gostam de ouvir só que não acabam a história

Investigator - Então não há um momento certo?

Pre. Educator - Não tem momento . é agora . pronto . normalmente é a seguir . por volta das dez . dez e meia . que acontece

Investigator - Ok . e quando contas a história . como é que as crianças estão sentadas?

Pre. Educator - Em círculo . pronto . estão em círculo . pernas à chinês

Investigator - E então tens um grande grupo?

Pre. Educator - Quase sempre . um grande grupo . histórias individuais acontecem quando temos um espacinho . há uma criança . ou duas ou três que estão interessadas na história . os outros querem brincar . pronto . aí também acontece . mas poucas vezes . menos vezes . e é mau isso . porque se a criança tem necessidade de ouvir naquele momento deve ser satisfeito esse pedido

Investigator - E não é só isso não é? a interacção entre o contador e o livro é muito melhor com a criança quando há menos gente

Pre. Educator - Exactamente . mas normalmente . há uma coisa que eu estou a gostar . é que a maioria dos pais . não posso dizer todos . estão empenhados nessa tarefa em casa . e contam . e diariamente contam histórias aos filhos . portanto é assim . claro que na escola é uma situação . e em casa é outra

Investigator - E como é que sabes disso?

Pre. Educator - Sei porque eu e os pais conversamos . e os pais transmitem-me

Investigator - E tens também promovido esta activismo [sic]?

Pre. Educator - Exactamente . aliás quando fizemos a reunião apresentei aos pais que . o valor da história . a importância das histórias . aquilo que desenvolvem e querem portanto . realmente fazer esse conto . os pais com eles . e a maior parte disse-me eu todos os dias faço isso . porque também já estou com estas crianças há tempo . e a conversa e o diálogo vai acontecendo todos os dias

Investigator - E eles vêm-te perguntar que tipo de livro é que podiam ler ao filho ou não?

Pre. Educator - Houve um pai na reunião que me perguntou quanto tempo devia durar a história e . assim . alguns preocupam-se . quando nós fazemos aqui as

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

feirinhas do livro . normalmente nós . fica uma educadora a acompanhar a senhora que está a vender os livros . e porquê . para dar uma certa assistência nesse sentido . e os pais . muitos perguntam o que é que devem ler . e também acho que eles estão atentos àquilo que se vai falando e trazem os livros porque . apesar de haver um dia do brinquedo . o livro é aquilo que eles podem trazer todos os dias

Investigator - Ok . e eles trazem livros?

Pre. Educator - Há crianças que sim . que trazem . alguns é só os DVD's do homem aranha e afins . mas há muitos que trazem livros . e eu vou vendo também o que eles estão a usar

Investigator - E são esses livros que tu contas quando tens a tua horinha do conto?

Pre. Educator - Esses e outros . alguns pronto . às vezes aparecem uns livros muito elaborados que . pronto . tenho que dar a volta à história e ficar assim a meio gás mas pronto . mas às vezes aparecem histórias interessantes e giras para contar também . de umas e de outras

Investigator - Como é que estão . já disseste que normalmente são as educadoras que escolham [sic] os livros . é sempre assim?

Pre. Educator - Não tenho . é assim . eu este ano estou com os cinco anos e na verdade . é assim . nada me impede de eu vir aqui com uma criança . ou duas . ou três . para não trazer o grupo todo porque é um bocado confuso . e naquele dia dar a possibilidade a uma criança de vir ela escolher o livro

Investigator - Mas os livros . para eles aparecerem na prateleira . são vocês que escolham [sic]? ou é uma instituição que decide?

Pre. Educator - Destes aqui? não . estes somos nós . as educadoras que normalmente . aconselhamos este e achamos este que convém . vêm pessoas cá também vender livros e nós somos chamadas a ver

Investigator - E dar opinião.

Pre. Educator - E dar opinião.

Investigator - Que critérios é que fundamentam as escolhas destes livros? por exemplo . a ilustração é importante?

Pre. Educator - A ilustração . o papel . se são cartonados . se a história . se é uma história .

Investigator - Negativa?

Pre. Educator - Sim . se devo ou não . que as crianças entendam . de fácil leitura e compreensão . e que esteja dentro dos interesses das crianças . e da faixa etária

Investigator - E normalmente escolham [sic] histórias com narrativas ou verso?

Pre. Educator - Sim e em poesia também . mais narrativa

Investigator - E o tema também é importante na escolha?

Pre. Educator - Sim . o tema também . porque se queremos por exemplo . adequando a algum trabalho . a algum tema que se esteja a tratar na sala . nós vamos procurar o livro . por exemplo . aconteceu dizermos o dia mundial da água . viemos procurar um livro relacionado com o tema . a alimentação e por aí . houve uma altura . ele não está aqui . eu comprei para a sala . comprei um livro que diz as mãos não são para bater . quando há assim um grupo pequeno . que anda ali mais a

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

gritar . pronto nós adequamos os temas também às necessidades e aquilo que achamos que é mais oportuno . que faz mais sentido

Investigador - A outra educadora também falou desse livro . é interessante não é? um livro agora que está:

Pre. Educator - Não sei . eu vi-o lá em baixo na feira e comprei

Investigador - Fizeste muito bem . tens tendência de escolher livros portugueses . ou não ligas?

Pre. Educator - Mais . porque já temos boa literatura portuguesa também . em livros

Investigador - Mas tens outras escolhas? foi por ser um autor português que o escolheste?

Pre. Educator - Não . também é assim . é mais pelo que o livro . pela essência do livro e do interesse que tem . se for estrangeiro não tenho problema . não:

Investigador - E conheces o plano nacional de leitura?

Pre. Educator - Nacional de leitura? assim:

Investigador - Não? não usas? eles publicam uma lista de livros para ajudar na escolha

Pre. Educator - É assim . normalmente os livros que têm aparecido e que eu tenho observado mais são livros que aparecem normalmente . aparecem os panfletos . vamos lá . oferecer livros para a idade pré-escolar . e eu vou . daí . os temas e vejo. agora . que esteja a seguir um plano mesmo . não . nem tem vindo à mão nem nada . eu também não procurei . secalhar é uma boa altura

Investigador - Eu posso-te dar um link . nem todos os livros são bons mas é uma ajuda

Pre. Educator - Uma ajuda como escolher. e é importante este intercâmbio . eu vou aprender com isso também

Investigador - Consegues lembrar [sic] o nome de alguns livros que foram bem recebidos na tua sala pelos meninos?

Pre. Educator - Dick Bruna . eles gostam

Investigador - Dick Bruna . ok . isso já é um nome estrangeiro

Pre. Educator - É porque

Investigador - Era o livro do coelhinho não era?

Pre. Educator - Há muitos:

Investigador - E vocês têm a colecção . utilizam muito?

Pre. Educator - Sim utilizamos . embora pronto . Dick Bruna também tem histórias para três . quatro anos. para os cinco também . eles dão para um leque para todas as crianças . do António Torrado também

Investigador - Que já é nacional

Pre. Educator - Da Matilde Rosa Araújo também

Investigador - E ilustradores . se é que te lembras? lembras-te do nome de algum? já é mais difícil não é?

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

Pre. Educator - Não me lembro . mas é assim . eu tenho ideias . mas não assim . não me fixei muito nessa .

Investigator - É muito raro que as pessoas fixem o ilustrador:

Pre. Educator - É assim . normalmente quando eu vejo o livro até leio tudo . a ilustração . mas depois não estou com preocupação de . acho giro . olhei . é engraçado . gosto . mas não estou com preocupações:

Investigator - E reconheces o estilo de alguém? por exemplo Dick Bruna . reconheces o estilo dele?

Pre. Educator - O modo como ele conta a história?

Investigator - Sim . e ilustra também

Pre. Educator - Normalmente é uma leitura muito . uma escrita com poucas palavras . e muito directa . muito o dia-a-dia . faz parte das vivências das crianças do dia-a-dia

Investigator - E quando tens um livro de ilustração . reconheces quando encontras um livro do mesmo estilo?

Pre. Educator - É assim nem todos

Investigator - Mas consegues

Pre. Educator - Consigo reconhecer

Investigator - E quando tu contas uma história com o livro . quando usas um livro qual é a estratégia que escolhas [sic] para narrar a história? consegues escolher esta estratégia?

Pre. Educator - Primeiro eu reúno as crianças . não é . em círculo . semi-círculo e depois pergunto às crianças . se gostariam de ouvir uma história . se gostam de histórias . e daí surge um bocadinho de conversa . que eu às vezes tenho que terminar a conversa senão não consigo contar a história . e então é . hoje tenho uma história . apresento a história à criança . apresento o título . gostavam de:

Investigator - Falam de autor e ilustrador?

Pre. Educator - Sim . pronto . a história fala disto ou fala daquilo . gostavam de ouvir . querem saber o que o livro nos diz mais . o que é que ele nos conta . pronto . só que entretanto . depois há o dispersar também . mas pronto . tento apelar o interesse da criança para a história . depois há o desenrolar da história . e por vezes . normalmente quando conto a história tento já tê-la lido várias vezes . que é para não criar ali situações . mas também acontece

Investigator - Sentes-te mais segura quando contas

Pre. Educator - Mais segurança a contar . mas acontece a história vir para a sala e quase não houve tempo de eu contar a história então aí fico com a vida muito dificultada porque tenho que estar a ler . e às vezes não reparámos bem naquela palavra . ou na outra e as crianças dispersam-se mais . pronto . mas ainda estávamos na como contar a história [sic] . como é que eu conto a história? conto a história . tento ler a história toda e depois no final faço perguntas às crianças . o que é que aconteceu na história . a história fala de quê . o que é que mais gostaram . pronto . e a seguir . de vez em quando fazemos o teatro da história . a dramatização . ou fazemos o desenho da história

[Interruption]

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

Investigator - Que loucura. bem . então vamos voltar . tu estavas a dizer e muito bem como é que contavas a história . e falaste da maneira como introduzes a história e falaste que contavas a história e no fim fazias perguntas

Pre. Educator - Sim no fim faço perguntas sobre a história . faço . pronto . tento que a criança recontre a história. Pelo menos que fique com a ideia e eu aí fico a saber se a criança percebeu ou não percebeu . daí observo aquilo que também devo observar . que a criança memoriza melhor

Investigator - Normalmente é mais no fim que fazes estas perguntas ou durante a contagem também?

Pre. Educator - É assim . eu já tenho feito de várias maneiras . às vezes é durante o conto . só que quando faço nessa altura tenho dificuldades de acabar a história . porque vai haver muita dispersão porque todos querem falar . não é só um . e não fica por ali . eu tenho de dizer olha . agora dizes tu . depois no fim vamos falar sobre . mas isso é um bocado complicado e então por vezes perde-se um bocadinho depois o fio à meada . então a própria criança também secalhar pode não ficar tão bem esclarecida com a história que estava a ouvir . de maneira que às vezes . e até . eu faço isso no meio . mas penso . não sei se é uma boa estratégia estar a pedir às crianças . a fazer perguntas no meio . porque às vezes há dispersão

Investigator - E eles acabam por falar sobre coisas que não têm a ver

Pre. Educator - E depois um vem dizer não sei quê . um que até diz coisas da história mas há outro que quer falar . e vai dizer que comeu um gelado ontem à noite . e depois aí eu fico um bocado . e fico na dúvida . será que eu fiz bem?

Investigator - Não é nada fácil . concordo completamente . deixas as crianças fazer comentários sobre o livro enquanto estás a contar? por exemplo tens o livro aberto . estás a mostrar uma coisa e por natureza eles reagem olha aquele está ou aquele é

Pre. Educator - Sim eu deixo . tenho que deixar dar essa liberdade à criança de se manifestar . porque elas são espontâneas . e dizem aquilo que vai no momento . aquilo que vêm . e pronto . deixo que a criança também se manifeste um bocadinho . e que dê a sua opinião . e ria com o personagem . porque eles fazem mesmo isso

Investigator - E eles têm tendência de reagir mais às palavras que estão a ouvir ou as ilustrações que estão a ver?

Pre. Educator - Mais à ilustração que está a ver

Investigator - Ok . e se por exemplo não mostrasses a ilustração eles não iam reagir tanto

Pre. Educator - É assim . não . depende . pronto . Já tenho contado histórias sem livro . que a criança . não tenho livro mas faço gestos e eles aí também são muito receptivos à nossa figura a fazer a mímica . eles adoram . pronto . por isso . mas neste caso . com o livro eles reagem muito mais à ilustração do que ao texto . embora . se for uma coisa que eles gostem eles captam uma coisa e outra . e em prova disso . é que quando nós repetimos a mesma história noutras alturas e se não dissermos a palavrinha que dissemos da primeira vez . eles dizem-nos logo tu não disseste assim . não era assim . pois não . mas olha quer dizer a mesma coisa . e eles ficam assim . espera lá . és capaz de ter razão

Investigator - E quando utilizas ilustrações . tens alguma maneira de . por exemplo . disseste que primeiro era contar e depois mostravas as ilustrações

Pre. Educator - Leio . e depois volto .

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

Investigator - E depois mostras

Pre. Educator - Volto a história para eles . porque eles também estão sempre a pedir mostra . nós a ler

Investigator - Não tens tendência de ler a mostrar ao mesmo tempo

Pre. Educator - É assim se eu conhecer muito bem . quando eu conheço muito bem a história eu faço isso. mas se eu não conheço muito bem . se li uma vez ou duas . eu tenho que estar a ler. e é muito difícil fazer esse trabalho . eu estar a ler . do que ler virar . ler virar . entretanto estou toda trocada . já nem uma coisa nem outra saem

Investigator - Não . e depois também quando há um texto assim mais denso é muito complicado

Pre. Educator - É muito difícil

Investigator - Ok . voltando um bocadinho para o quando contas a história . isto é muito divertido . normalmente é de manhã . não é?

Pre. Educator - Sim . mas não quer dizer que não aconteça a qualquer hora do dia

Investigator - Ok . e às vezes recontas a mesma história?

Pre. Educator - Sim . porque há histórias que as crianças pedem para contar novamente . embora nos cinco anos noto que eles gostam muito de novidade . coisas novas. já enquanto em pequeninos eles ouvem e ouvem e ouvem e voltam a ouvir a mesma . nesta idade eles gostam de histórias novas . porque algumas que já foram contadas . eles ah . já ouvimos essa . é gira . é gira . e há alguns que até gostam . mas há outros que já contaste essa . ouvem . voltam a ouvir . mas acho que nesta fase eles gostam da novidade . já de coisas diferentes

Investigator - Então se recontares é só mais uma ou duas vezes?

Pre. Educator - Sim . sim . e voltava a contar mas passado bastante mais tempo

Investigator - Ok . então há-de recontar na mesma situação e há-de recontar talvez dois ou três dias depois

Pre. Educator - Sim

Investigator - Ok. achas importante de recontar [sic] uma história? disseste que com as crianças está bem . mas como educadora . achas que é importante eles estão com a ilustração e uma história mais do que uma vez?

Pre. Educator - É assim . depende de muita coisa mas acho importante . se eu me propus a contar uma história . acho que é importante eles ficarem com as ideias consolidadas . da história . e que a aprendam e que interiorizem bem . não adianta também passar a fases seguintes se uma não estiver . até pode ser que a história . pronto . quando a história não é muito apropriada pronto . aí . mas se é uma história que à partida é adequada para a idade . que é . não quer dizer que todos gostem dessa história . mas normalmente eles gostam. e temos até já tido a experiência em inglês

Investigator - Sim . de recontar?

Pre. Educator - Sim . e conta uma . e conta duas . e conta três . e eles:

Investigator - Adoram na mesma

Pre. Educator - Adoram na mesma . lá está . tem a ver com o tipo de história . o contador . a magia

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

Investigator - Porque . neste projecto eu vou recontar oito vezes . então eu pretendo que eu saiba no geral . qual a reacção deles

Pre. Educator - E cada vez também . é assim . pode explorar é a história de várias maneiras . em vez de ser sempre . conta oito vezes . mas pode arranjar atributos depois diferentes para a expor . não é?

Investigator - Quem tem o hábito de contar é assim sempre

Pre. Educator - Sim . sempre

Investigator - Mas pronto . vamos ver como é que corre . quer dizer . já fiz a experiência . e correu bem

Pre. Educator - Oito vezes e resultou

Investigator - Resultou . e porque duas pessoas têm muito para ler . e as palavras do lado como estão . vamos ver . eu acho que é diferente da língua materna . acabei de perceber isso . quando falo com as educadoras . então agora vamos pensar só no livro ilustrado . o que achas que será o mais importante de usar o livro ilustrado com as crianças da tua sala?

Pre. Educator - O mais importante de usar o livro . é através do livro que a criança vai gerir as suas emoções também . vai ter o poder de fantasiar . de criar . de imaginar . vai resolver problemas . conflitos que ela pode estar a viver no momento . medos . ajuda a ultrapassar medos . depois temos a abordagem do desenvolvimento da linguagem . vamos ver portanto até o domínio . os vários domínios . o desenvolvimento dos vários domínios . a matemática . muitas coisas não é? agora estou um bocadinho engasgada

Investigator - Não faz mal . está ótimo . há mais alguma coisa sobre livros que gostavas de dizer? sobre a tua sala . livros que não deste ainda

Pre. Educator - Gostaria ao longo deste ano de trabalhar muitas dramatizações

Investigator - A partir do livro

Pre. Educator - A partir do livro

Investigator - E porque também é uma coisa que não se faz muitas vezes

Pre. Educator - Sim . e agora eu estou do livro em si . histórias . mas também lengalengas . poesias

Investigator - Mas a partir do livro?

Pre. Educator - A partir do livro . rimas . trabalhar rimas

Investigator - Ok . não é diferente mas não tem directamente a ver com livros . foi aconselhado fazer esta pergunta . o que achas da introdução do inglês no pré-escolar?

Pre. Educator - Acho bem

Investigator - E das outras línguas?

Pre. Educator - Também . hoje eu tenho essa ideia . não tinha . há uns anitos atrás eu não tinha essa ideia . achava que ensinar muitas línguas às crianças que era uma grande confusão . e que era complicado . hoje eu não tenho essa ideia . acho que quanto mais . é assim também temos que ter a regra do bom senso não é? a criança pelo menos tem que já saber falar . já ter pronto . a palavra frase . umas frases soltas . também penso . secalhar daí também pode aprender a ouvir outras línguas e

A2.4 – Interview with pre-school educator School 03

Annex 2: Pre-school Teacher Interviews

vai aprendê-las todas ao mesmo tempo . já tive esta experiência na sala porque tenho um menino que já passou por vários países . o To . e o To fala as línguas todas todas todas . e foi engraçado porque ele veio fazer um teste à terapia da fala . porque a mãe dizia mas ele não fala bem . e chegou . quando estava a fazer os testes . a terapeuta perguntava-lhe em português . ele não sabia português respondia em francês . arranjava logo um estratagema . e acho que as crianças aprendem muito bem . e quanto mais cedo melhor . são como esponjas a absorver e fica lá tudo

Investigator - Sim . isso é verdade. e o que é que achas da utilização dos livros ilustrados . neste caso em inglês?

Pre. Educator - Acho bem . e a prova é que da experiência que temos tido do ano passado e já deste ano . eles manuseiam muito os livros que traz . aquele livrinho dos frutos lá anda . daqui a pouco já nem livro tem

Investigator - Mas eles vão contar?

Pre. Educator - É . agora . ali é mais a palavra solta . que é a fruta . mas eles estão . pronto . aprenderam muito bem os frutos e pronto . fomos lá abaixo à Batalha entregar os papelinhos para nos darem o bolinho depois e eles diziam na frutaria . maçã apple . e não sei quê . a tentar falar . pronto . acho que como são coisas que eles comem todos os dias também os cativou

Investigator - E a salada de fruta estava deliciosa?

Pre. Educator - Estava muito boa . não deu para deixar de lado . comeram . e os adultos . ainda deu para alguns . os que estavam perto e pronto . ah . estava muito bom . e de maçã . e de pineapple e aquela coisa toda . mas foi tudo . não sobrou nadinha

Investigator - Olha obrigada Lurdes . não custou nada pois não?

Pre. Educator - Não correspondi:

Investigator - Não . foi ótimo . e só demoraste 35 minutos

Pre. Educator - Foi tempo record

Annex 3: Questionnaire to parents

Um questionário

No quadro do meu projecto de investigação intitulado *Livros ilustrados e aquisição do Inglês língua estrangeira: um estudo no Jardim de Infância*, que está a decorrer na sala do seu filho, venho por este meio solicitar a sua colaboração em preencher este questionário. Tem como objectivo compreender o papel do livro ilustrado em sua casa e recolher alguns dados pessoais. A informação recolhida fará parte da minha tese de doutoramento, sendo alguns dos resultados obtidos divulgados em conferências e artigos. As crianças e os seus pais / encarregados de educação permanecerão anónimos em qualquer circunstância.

Se tem alguma dúvida estou disponível através do telemóvel 933489004.

Parte 1: O seu filho e os livros ilustrados em sua casa

Nome da criança _____

1. O seu filho /a sua filha gosta de ouvir histórias?

Sim muito ☐ Sim ☐ Mais ou menos ☐ Não muito ☐ Não ☐

2. Conta histórias ao seu filho / sua filha? Sim ☐ Não ☐

Se conta, que tipo de histórias conta?

☐ Inventadas por si

☐ Lidas a partir de um livro ilustrado

☐ Contadas oralmente (ex. histórias tradicionais)

☐ Outras? Quais? _____

3. Tem livros ilustrados que acha adequados para seu filho / sua filha em casa?

Sim ☐ Não ☐

Se tem, quantos tem?

Entre 1 e 10 ☐ Entre 10 e 30 ☐ Entre 30 e 50 ☐ Mais de 50 ☐

4. Quantas vezes compra livros ilustrados para seu filho / sua filha?

Nunca ☐ De vez em quando ☐ Uma vez por mês ☐ Todas as semanas ☐

Se compra, onde compra? (pode assinalar várias opções)

Livrarias ☐ Tabacarias ☐ Supermercados ☐ Em promoções ☐

Feiras do livro ☐ Outro ☐ Onde? _____

Annex 3: Questionnaire to parents

5. Com que regularidade lê livros ilustrados ao seu filho / sua filha?

Nunca ☐ Uma ou duas vezes por mês ☐ Uma ou duas vezes por semana ☐
Quase todos os dias ☐ Todos os dias ☐

6. Em que altura / situação do dia lê um livro ilustrado ao seu filho / sua filha?
(pode assinalar várias opções)

Antes de dormir ☐ Durante o dia ☐ Outro ☐ Qual? _____

7. Gosta de ler livros ilustrados ao seu filho / sua filha?

Sim muito ☐ Sim ☐ Mais ou menos ☐ Não muito ☐ Não ☐

8. Com que regularidade visita a biblioteca municipal com o seu filho / sua filha?

Nunca ☐ De vez em quando ☐ Uma vez por mês ☐ Todas as semanas ☐

9. Com que regularidade assiste a animações do livro com seu filho / sua filha?

Nunca ☐ De vez em quando ☐ Uma vez por mês ☐ Todas as semanas ☐

10. Consegue preencher o seguinte sobre alguns livros ilustrados preferidos do seu filho / sua filha neste momento?

Título: _____

Autor: _____ Ilustrador: _____

Editor: _____

Título: _____

Autor: _____ Ilustrador: _____

Editor: _____

11. Tem livros ilustrados em outras línguas em casa? Sim ☐ Não ☐

Se sim, qual / quais língua(s)?

Inglês ☐ Espanhol ☐ Francês ☐ Italiano ☐ Outro(s) ☐ Qual? _____

Annex 3: Questionnaire to parents

12. O que acha da utilização dos livros ilustrados no ensino de Inglês no pré-escolar?

13. Por quem foi preenchido este questionário?

Mãe ☐ Pai ☐ Mãe e pai ☐ Outra pessoa ☐ Quem? _____

Parte 2: Informação pessoal

Informação sobre o seu / sua filho(a)

1. Data do nascimento: ____ / ____ / ____

2. Tem irmãos? Sim ☐ Não ☐

Se tem, é favor indicar o sexo (riscar o que não interessa) e a data de nascimento:

1. M / F ____ / ____ / ____

3. M / F ____ / ____ / ____

2. M / F ____ / ____ / ____

4. M / F ____ / ____ / ____

Informação sobre os pais:

Mãe

3. Idade: _____

4. Habilitações literárias: 6º ano ☐ 9º ano ☐ 12º ano ☐ Ensino Superior ☐

5. Utiliza outra(s) língua(s) em casa? Sim ☐ Não ☐

Se sim, qual / quais ?

6. Fala outra(s) língua(s)? Sim ☐ Não ☐

Se sim, qual / quais ? _____ fluente ☐ bom ☐ suficiente ☐

_____ fluente ☐ bom ☐ suficiente ☐

_____ fluente ☐ bom ☐ suficiente ☐

7. Profissão: _____

Pai

8. Idade : _____

Annex 3: Questionnaire to parents

9. Habilitações literárias: 6º ano ☐ 9º ano ☐ 12º ano ☐ Ensino Superior ☐

10. Utiliza outra(s) língua(s) em casa? Sim ☐ Não ☐

Se sim, qual / quais ?

11. Fala outra(s) língua(s)? Sim ☐ Não ☐

Se sim, qual / quais ? _____ fluente ☐ bom ☐ suficiente ☐

_____ fluente ☐ bom ☐ suficiente ☐

_____ fluente ☐ bom ☐ suficiente ☐

12. Profissão: _____

Fico muito grata pelo tempo dispensado. Agradeço que este questionário seja entregue à Educadora até ao dia 12 de Dezembro.

Muito obrigada!

Sandie Mourão

Annex 3: Questionnaires to parents

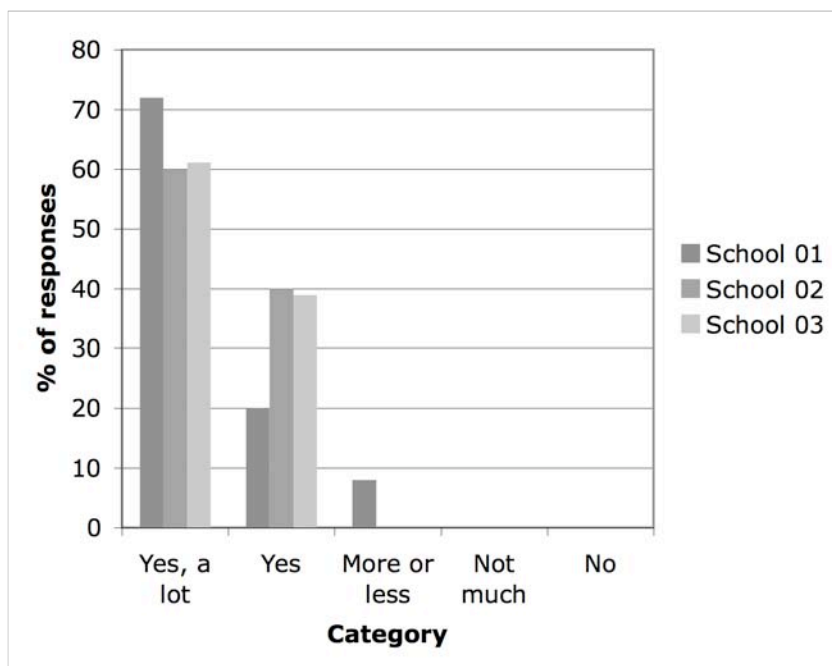
Results from questionnaires to families

Part 1: *O seu filho e os livros ilustrados em sua casa*

(Your child and picturebooks at home)

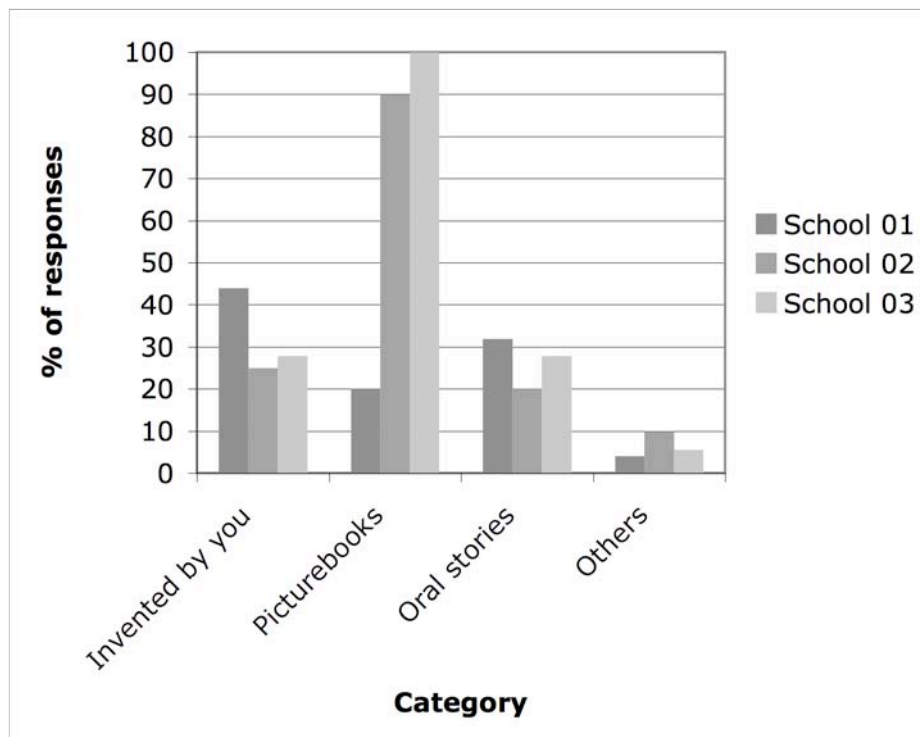
Graph 1

Question 1 - *O seu filho /a sua filha gosta de ouvir histórias?*



Graph 2

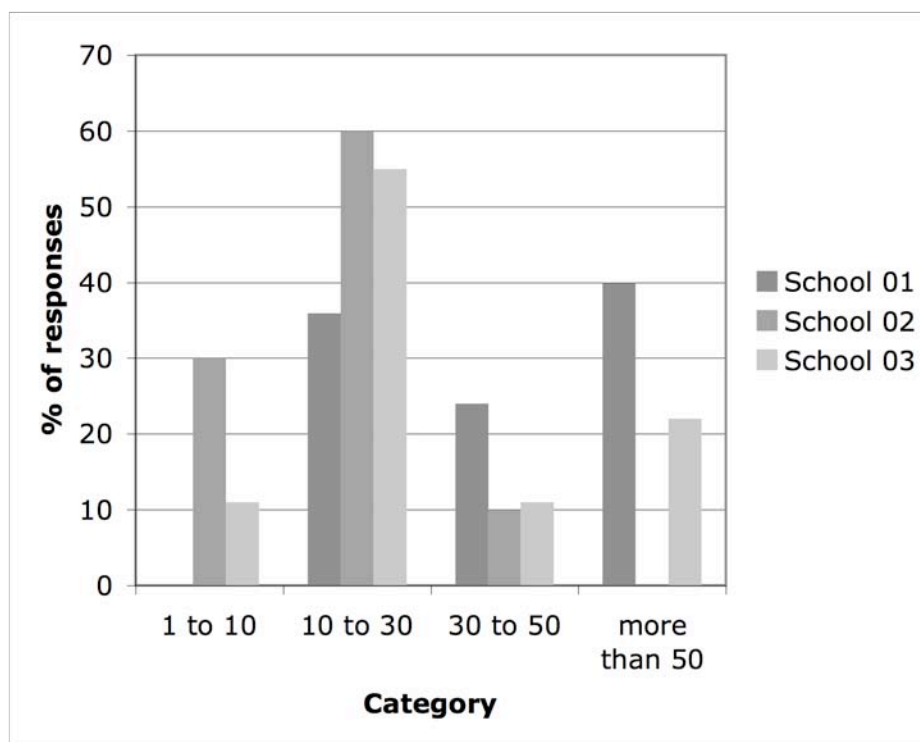
Question 2 - *Conta histórias ao seu filho / sua filha?*



Annex 3: Questionnaires to parents

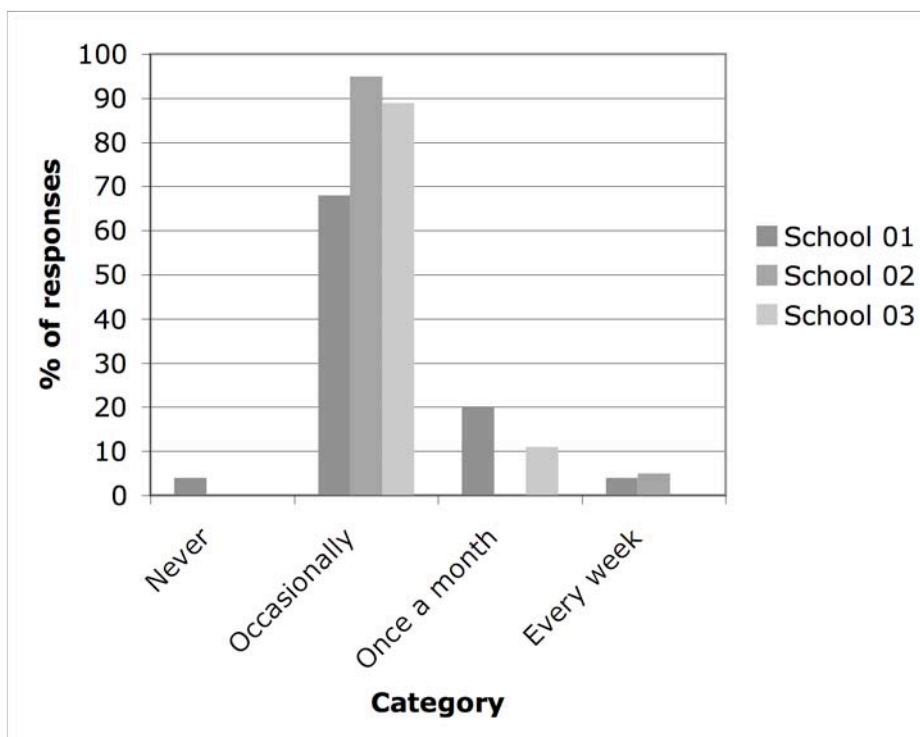
Graph 3

Question 3 - *Tem livros ilustrados que acha adequados para seu filho / sua filha em casa?*



Graph 4

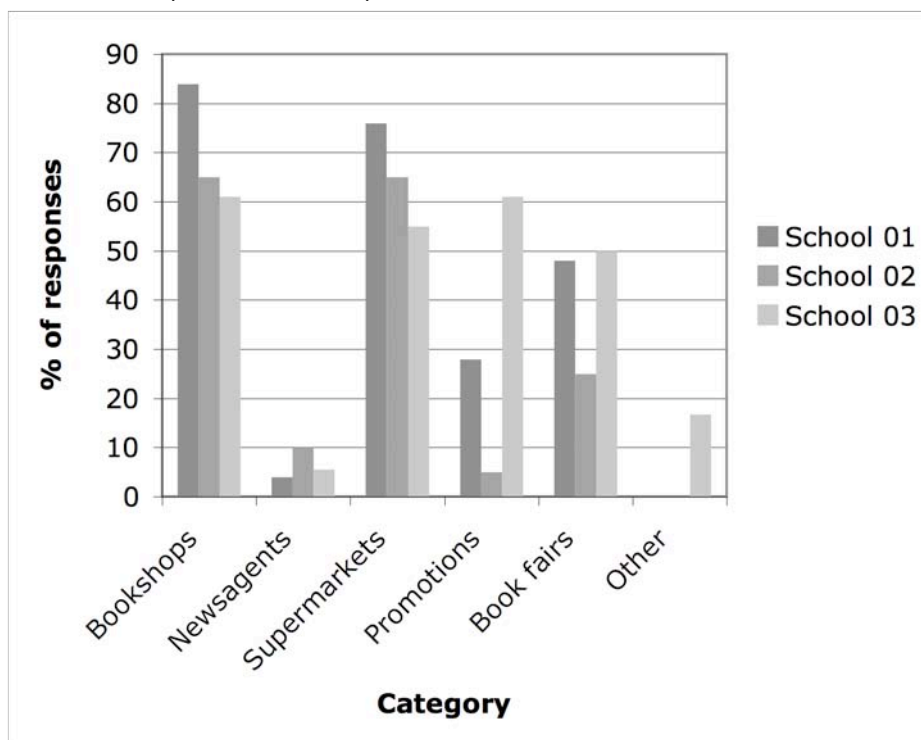
Question 4a - *Quantas vezes compra livros ilustrados para seu filho / sua filha?*



Annex 3: Questionnaires to parents

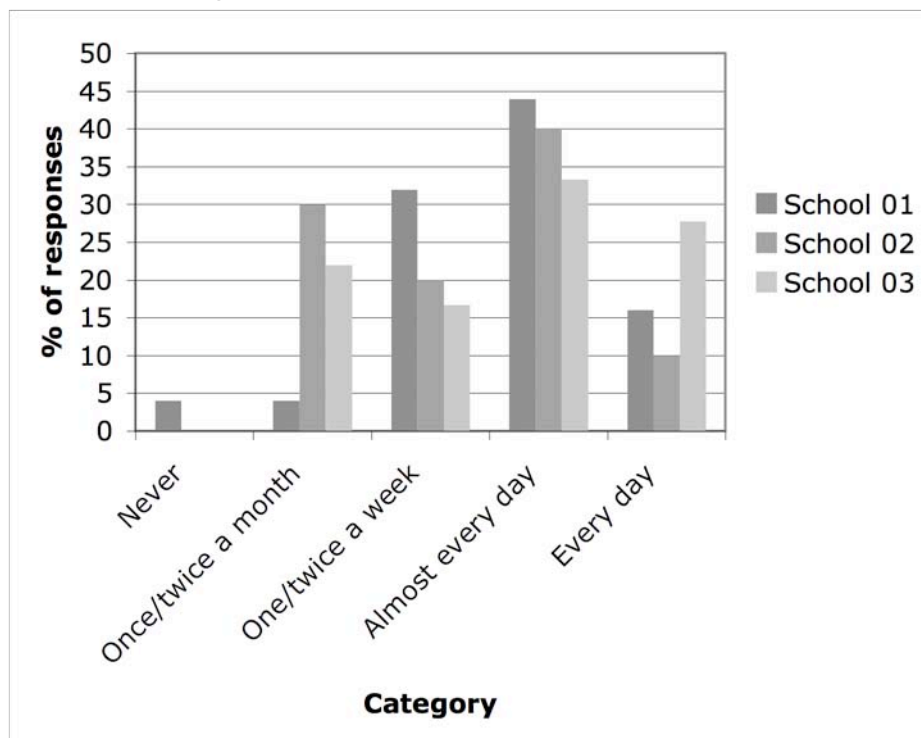
Graph 5

Question 4b: *Se compra, onde compra?*



Graph 6

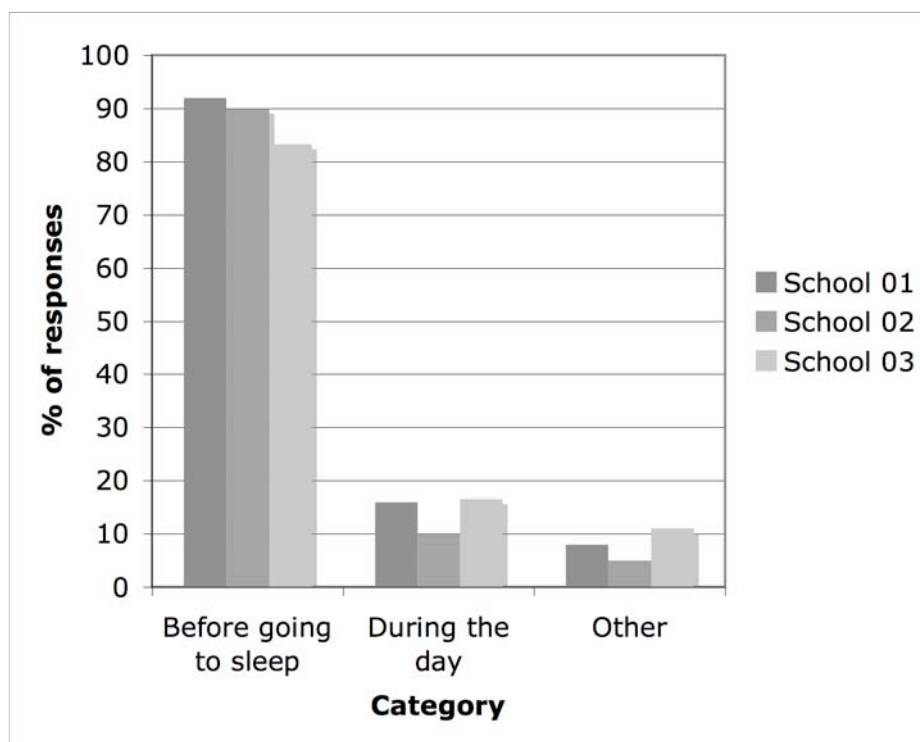
Question 5: *Com que regularidade lê livros ilustrados ao seu filho / sua filha?*



Annex 3: Questionnaires to parents

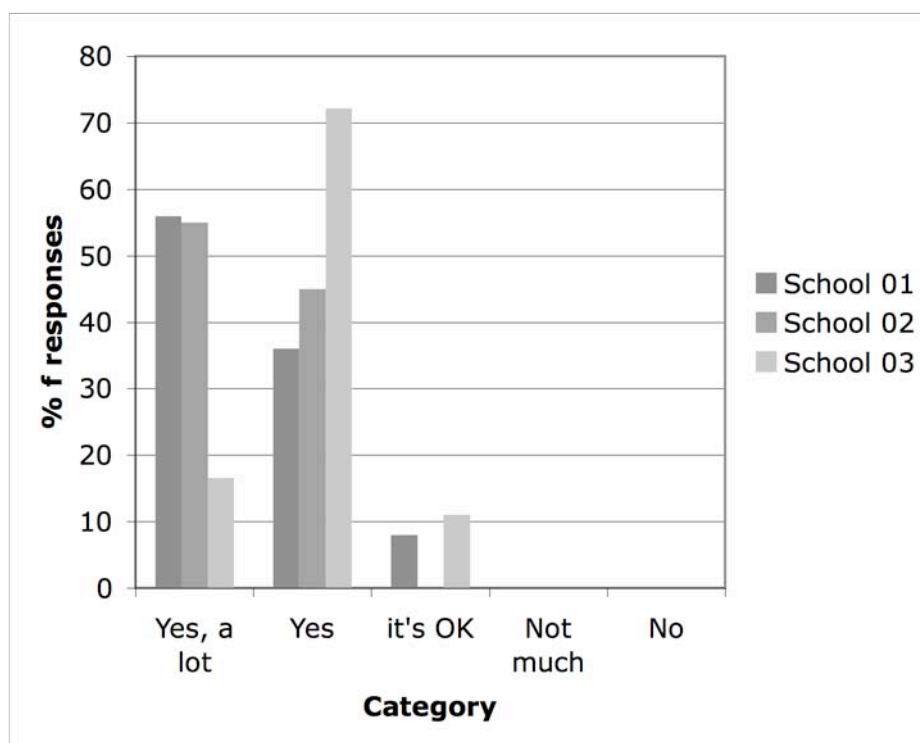
Graph 7

Question 6: *Em que altura / situação do dia lê um livro ilustrado ao seu filho / sua filha?*



Graph 8

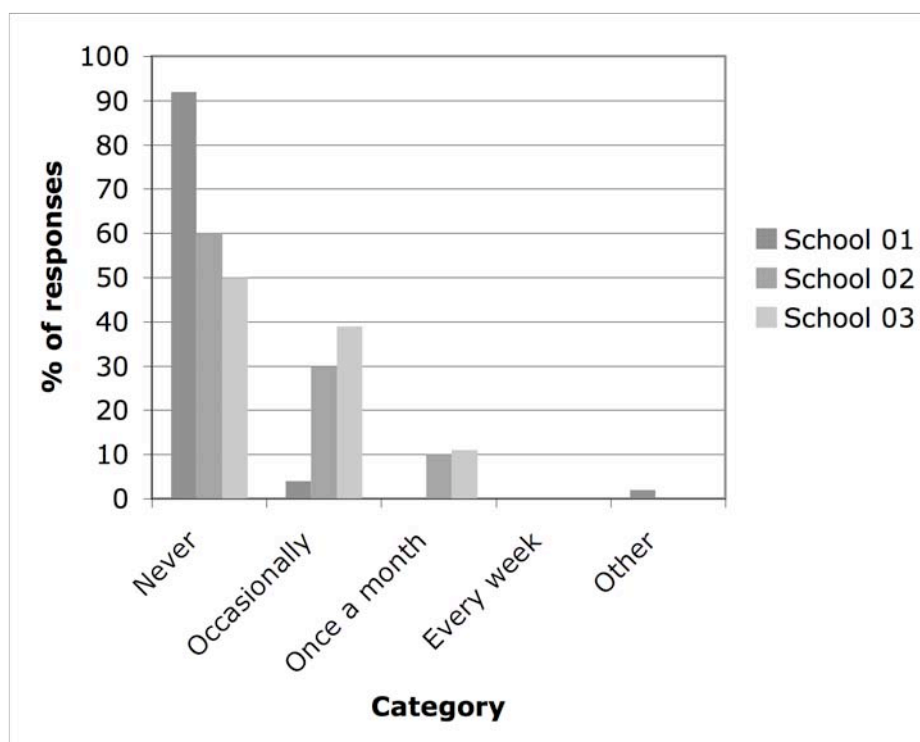
Question 7: *Gosta de ler livros ilustrados ao seu filho / sua filha?*



Annex 3: Questionnaires to parents

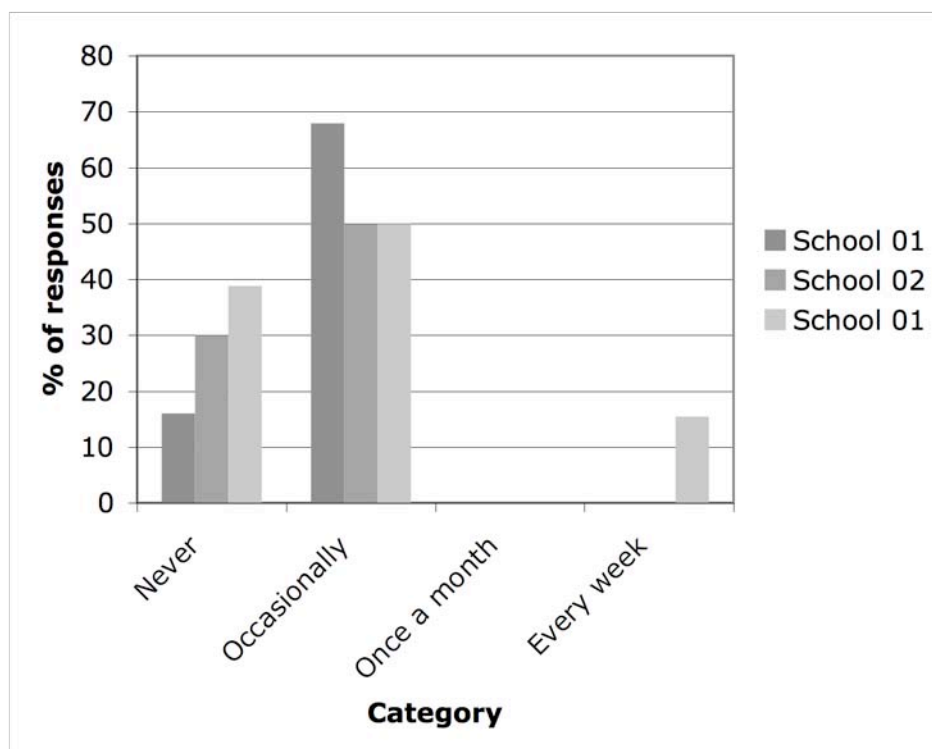
Graph 9

Question 8: *Com que regularidade visita a biblioteca municipal com o seu filho / sua filha?*



Graph 10

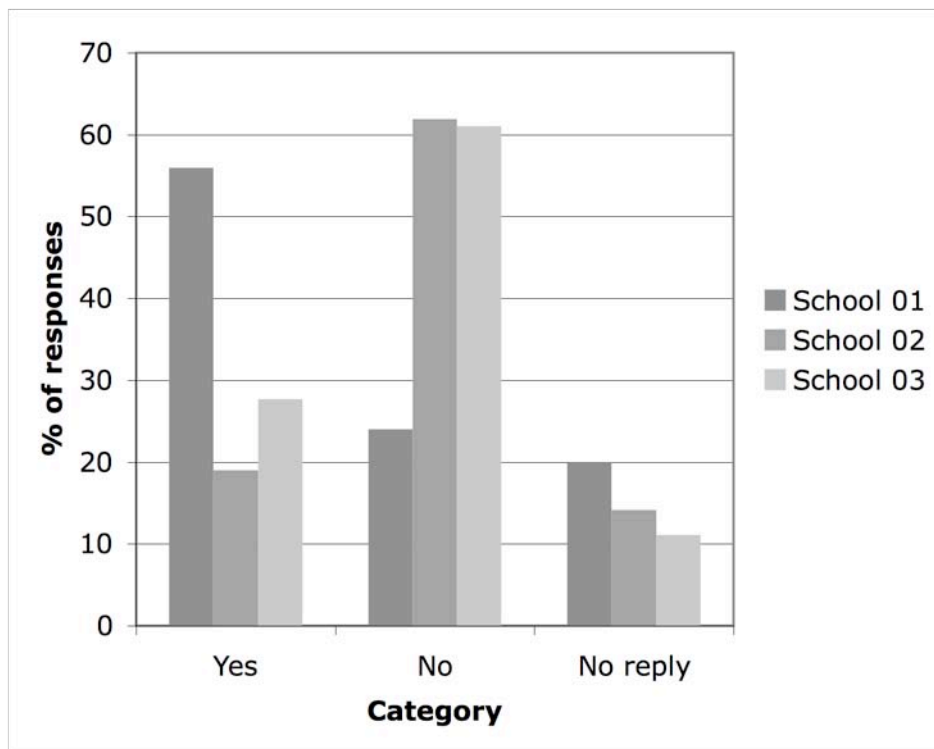
Question 9: *Com que regularidade assiste a animações do livro com seu filho / sua filha?*



Annex 3: Questionnaires to parents

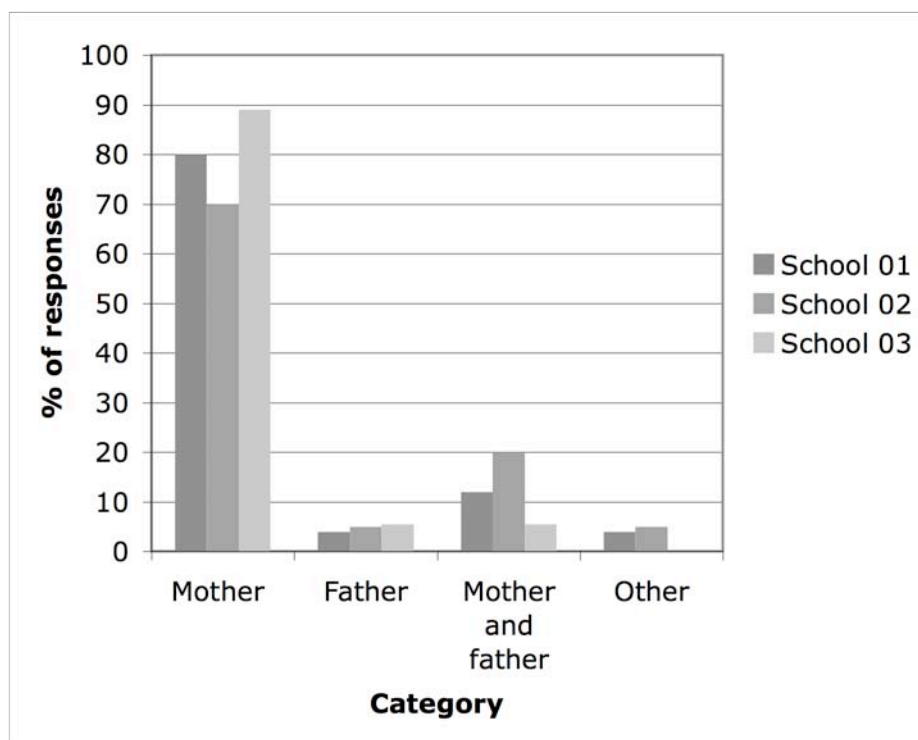
Graph 11

Question 11a: Tem livros ilustrados em outras línguas em casa?



Graph 12

Question 13: *Por quem foi preenchido este questionário?*

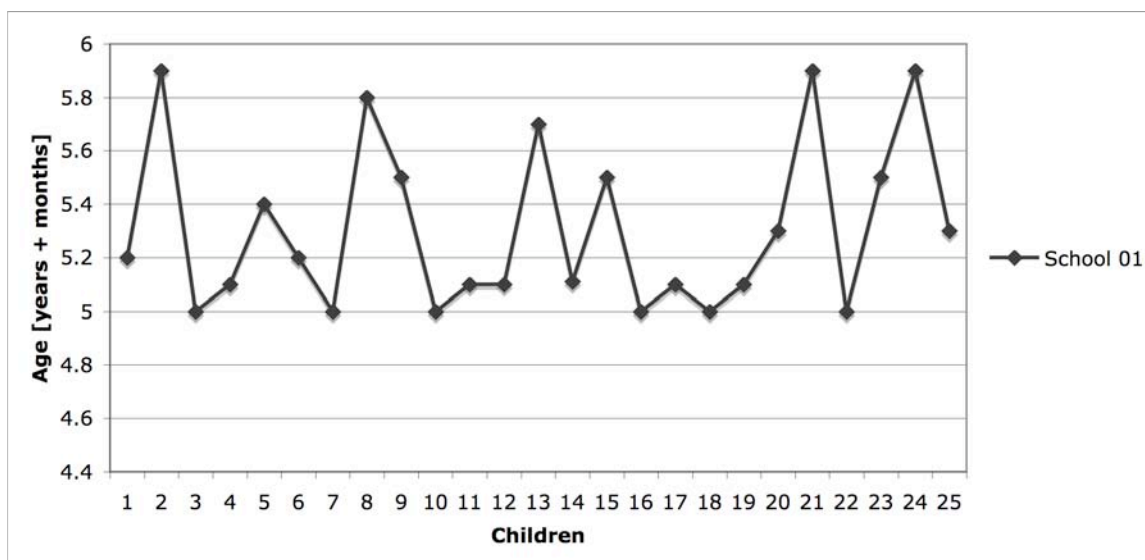


Annex 3: Questionnaires to parents

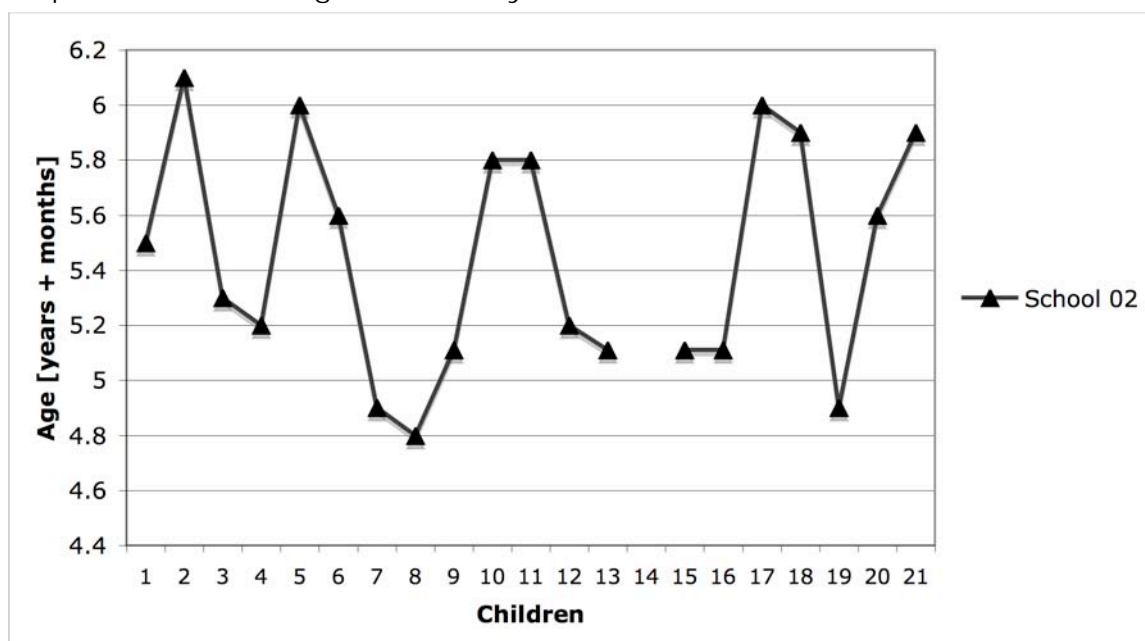
Results from questionnaires to families

Part 2 – *Informação pessoal* (Personal information)

Graph 1: Children's age on January 1st 2009 in School 01

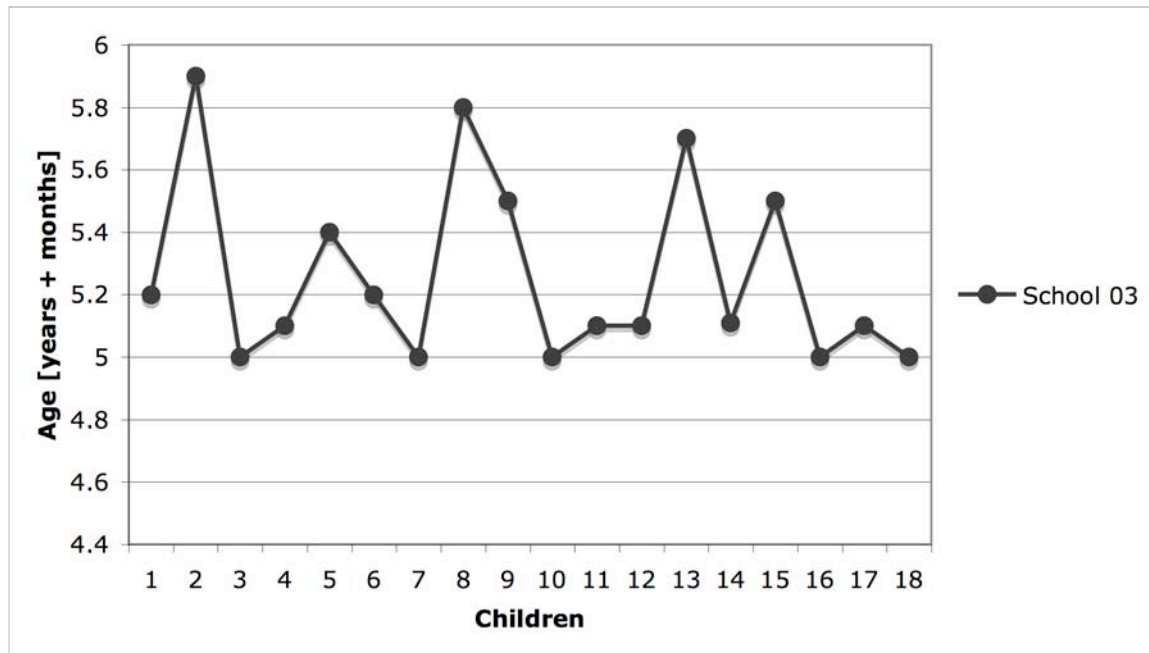


Graph 2: Children's age on January 1st 2009 in School 02

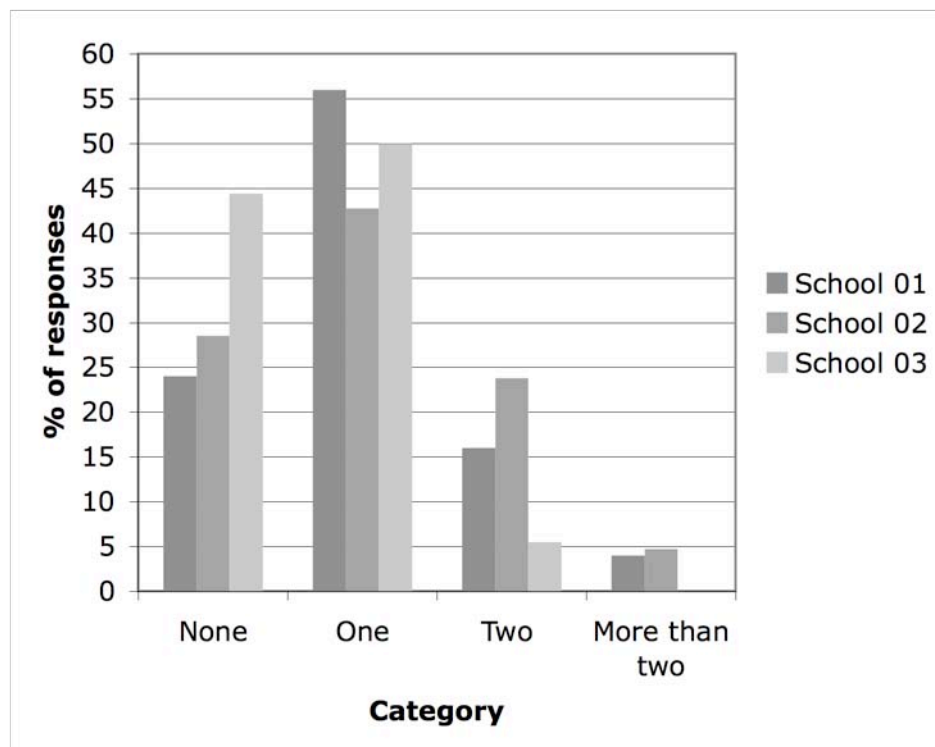


Annex 3: Questionnaires to parents

Graph 3: Children's age on January 1st 2009 in School 03

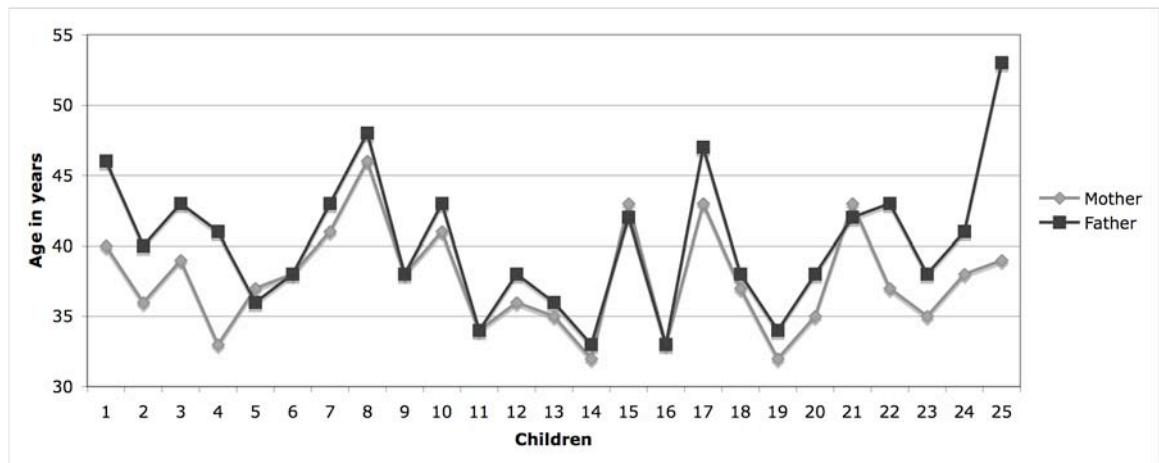


Graph 4: Number of siblings

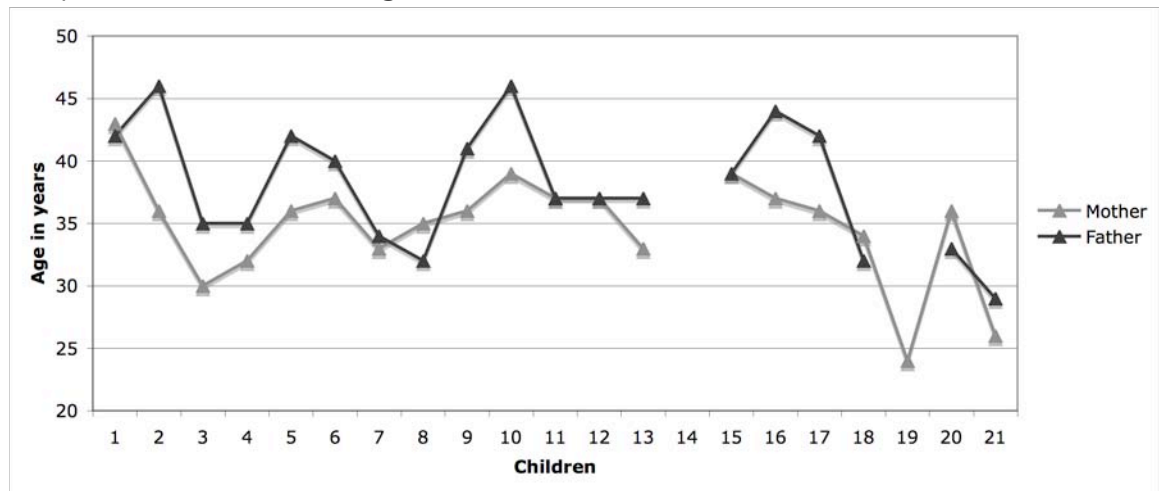


Annex 3: Questionnaires to parents

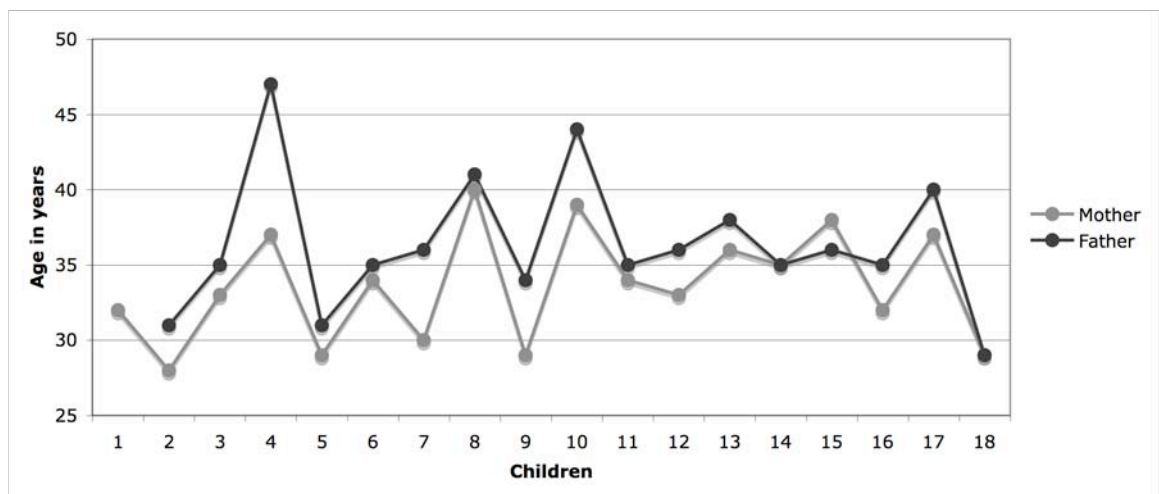
Graph 5: School 01 - Age of mother and father



Graph 6: School 02 – Age of mother and father

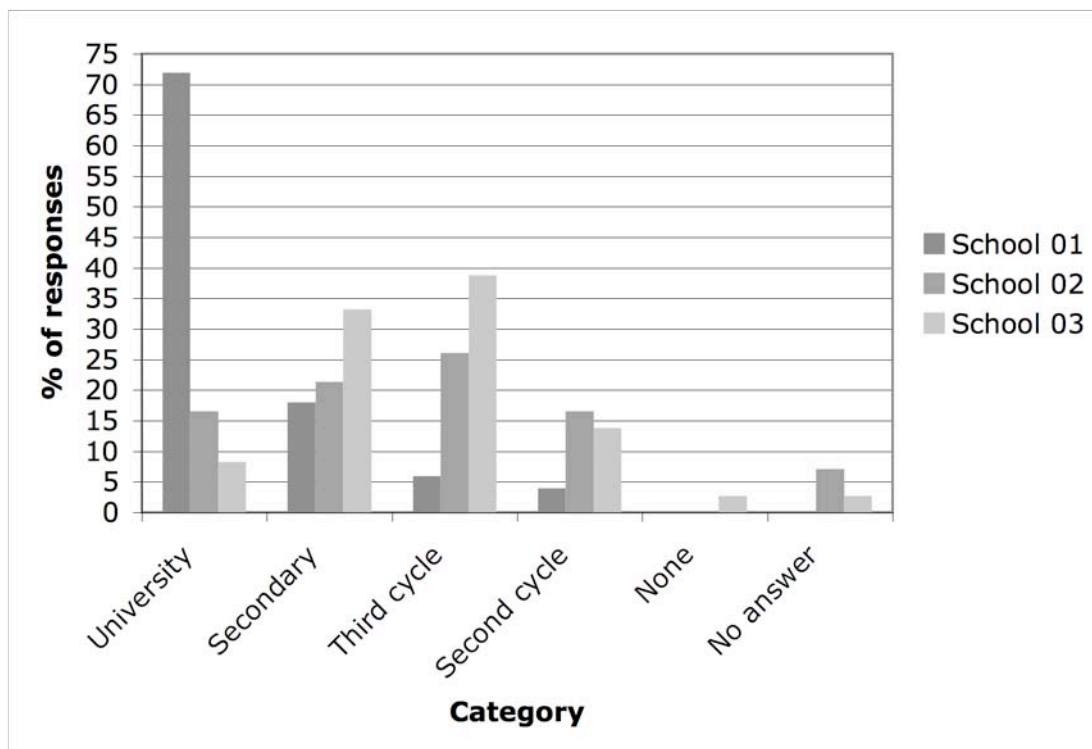


Graph 7: School 03 – Age of mother and father

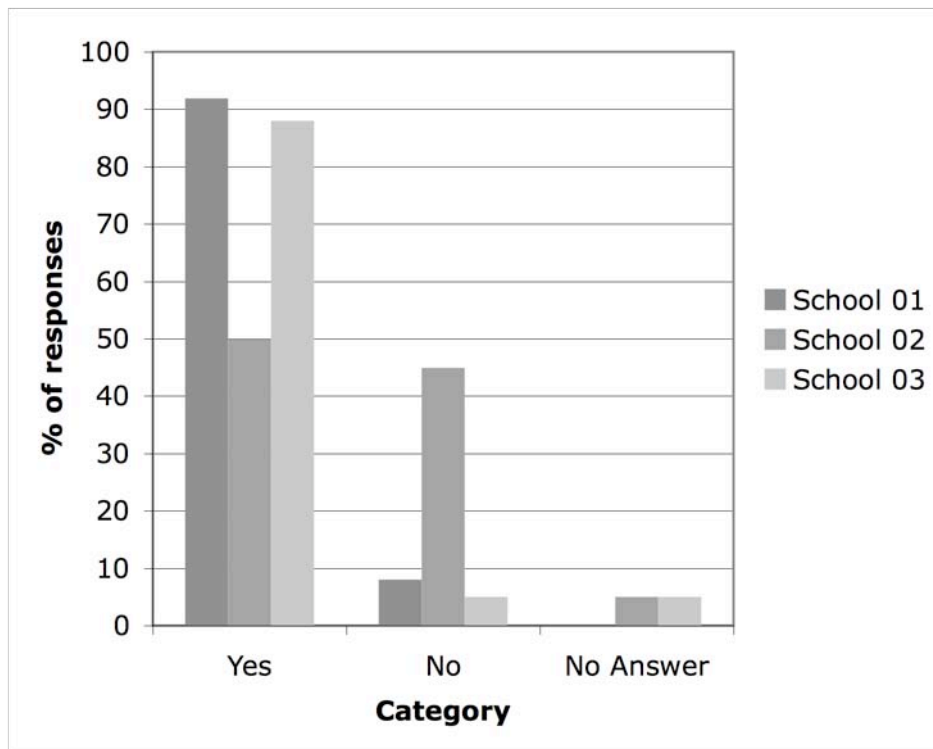


Annex 3: Questionnaires to parents

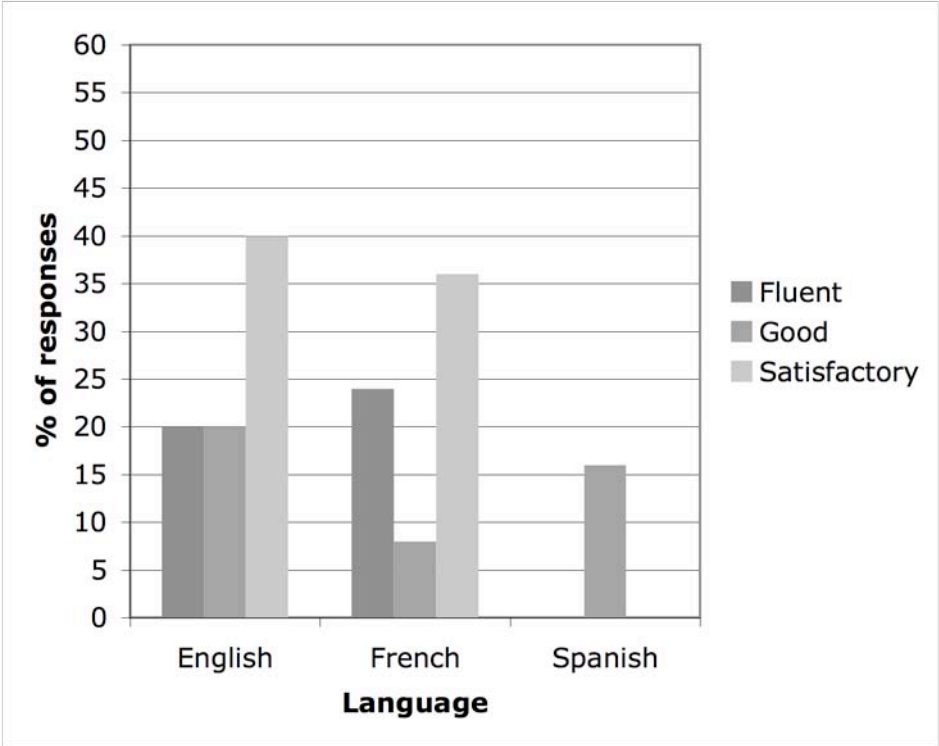
Graph 8: Parents' academic qualifications



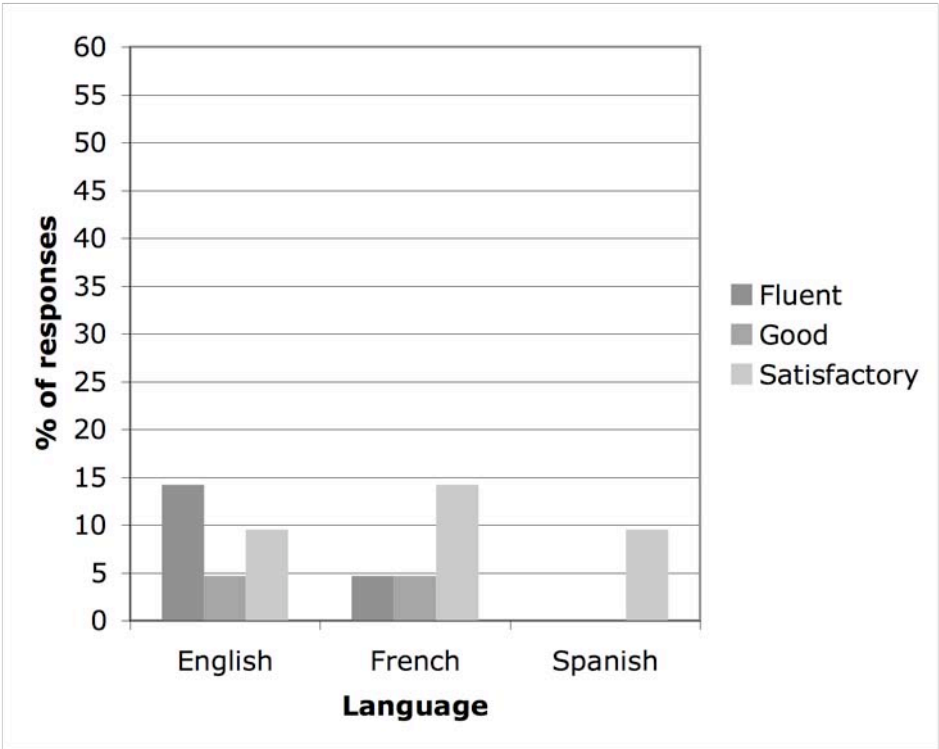
Graph 9: Do mothers speak another language?



Graph 10: School 01 - Mothers' other language ability

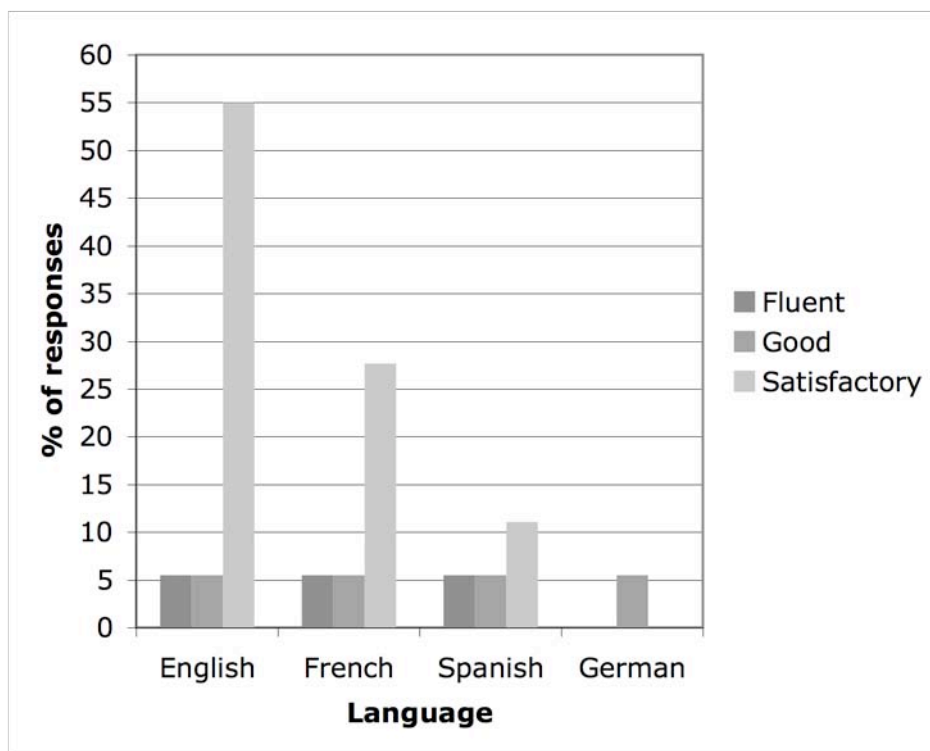


Graph 11: School 02 - Mothers' other language ability

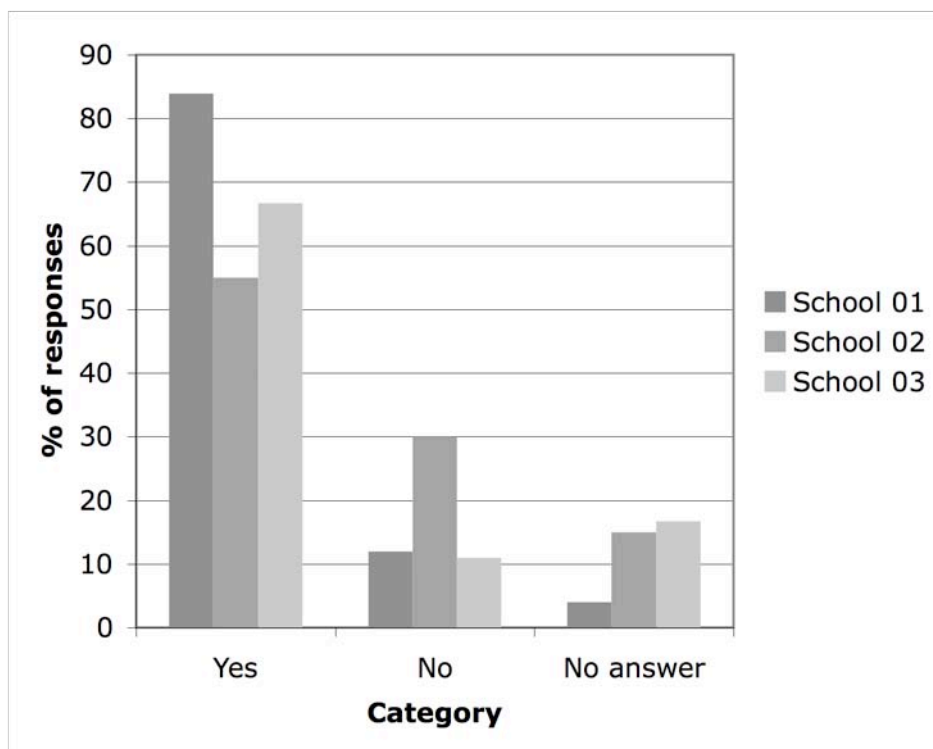


Annex 3: Questionnaires to parents

Graph 12: School 03 - Mothers' other language ability

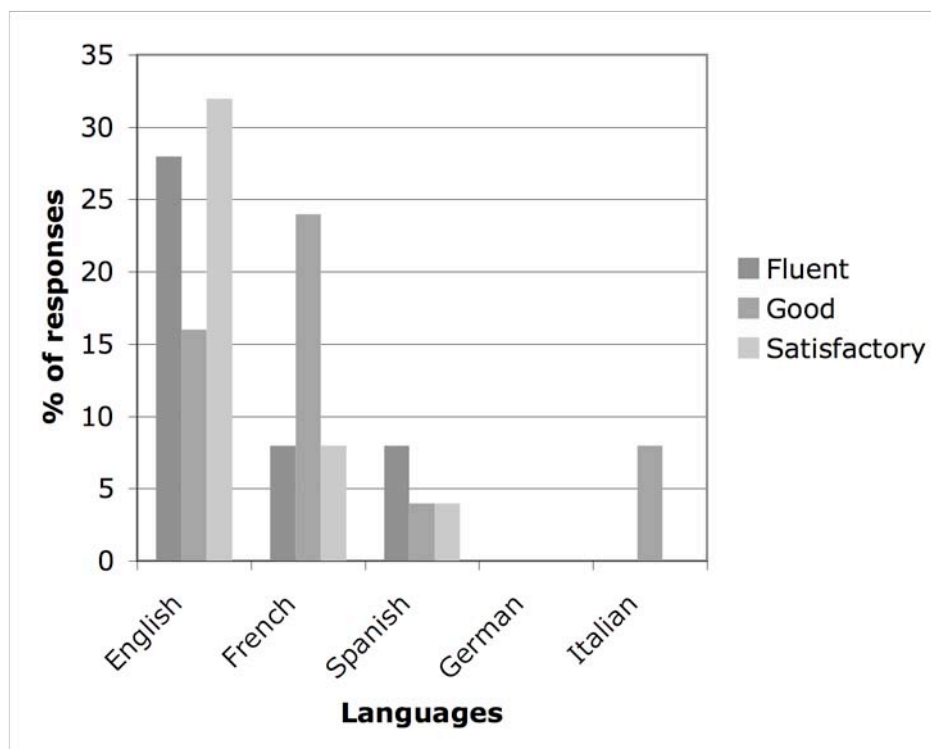


Graph 13: Do fathers speak another language?

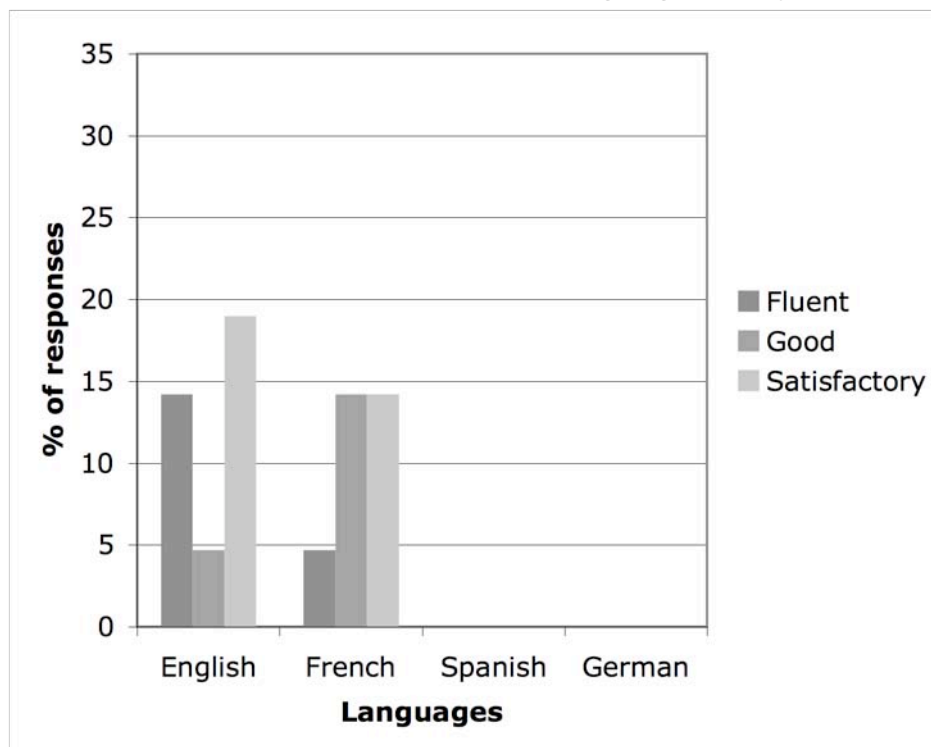


Annex 3: Questionnaires to parents

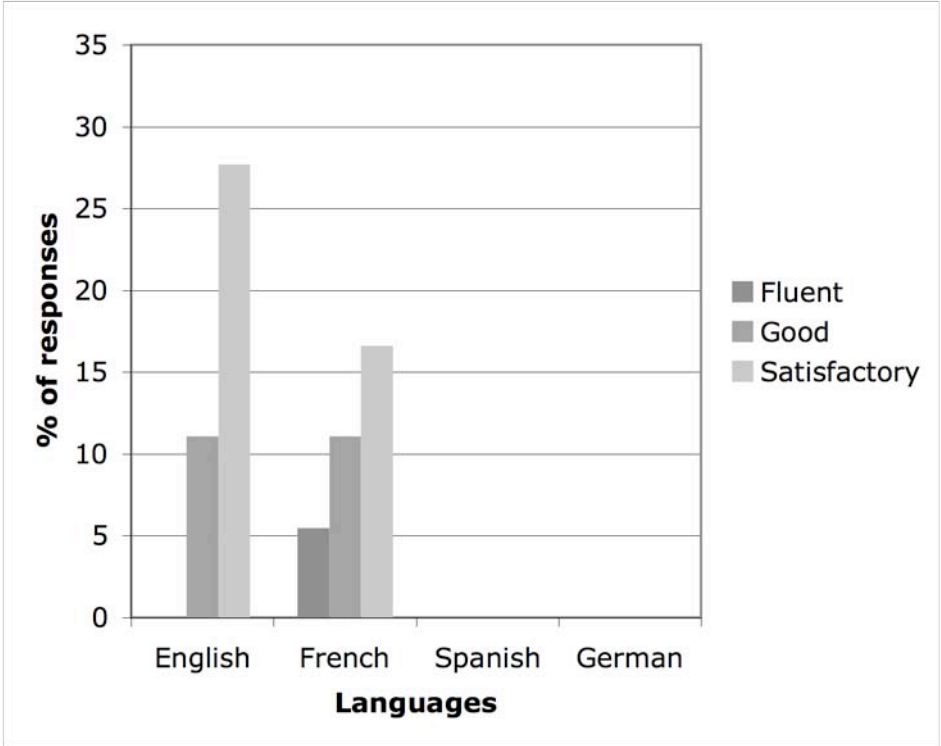
Graph 14: School 01 - Fathers' other language ability



Graph 15: School 02 - Fathers' other language ability



Graph 16: School 03 - Fathers' other language ability



Annex 4: Organizaton of sessions with children

Just like Jasper

	School 01	School 02	School 03
Day	JANUARY		
1			
2			
3			
4			
5	<i>Just like Jasper</i> RRA 1		
6		<i>Just like Jasper</i> RRA 1	<i>Just like Jasper</i> RRA 1
7	<i>Just like Jasper</i> RRA 2	<i>Just like Jasper</i> RRA 2	<i>Just like Jasper</i> RRA 2
8	<i>Just like Jasper</i> RRA 3	<i>Just like Jasper</i> RRA 3	
9			<i>Just like Jasper</i> RRA 3
10			
11			
12	<i>Just like Jasper</i> RRA 4	<i>Just like Jasper</i> RRA 4	<i>Just like Jasper</i> RRA 4
13			
14	<i>Just like Jasper</i> RRA 5	<i>Just like Jasper</i> RRA 5	<i>Just like Jasper</i> RRA 5
15	<i>Just like Jasper</i> RRA 6	<i>Just like Jasper</i> RRA 6	
16			<i>Just like Jasper</i> RRA 6
17			
18			
19	<i>Just like Jasper</i> RRA 7	<i>Just like Jasper</i> RRA 7	<i>Just like Jasper</i> RRA 7
20		<i>Just like Jasper</i> Retells	
21	<i>Just like Jasper</i> Retells		<i>Just like Jasper</i> Retells
22			

Annex 4: Organizaton of sessions with children

Good Night, Gorilla!

	School 01	School 02	School 03
Day	JANUARY		
26	<i>Good Night, Gorilla!</i> RRA 1	<i>Good Night, Gorilla!</i> RRA 1	<i>Good Night, Gorilla!</i> RRA 1
27		<i>Good Night, Gorilla!</i> RRA 2	
28	<i>Good Night, Gorilla!</i> RRA 2	<i>Good Night, Gorilla!</i> RRA 3	<i>Good Night, Gorilla!</i> RRA 2
29	<i>Good Night, Gorilla!</i> RRA 3		
30			<i>Good Night, Gorilla!</i> RRA 3
31			
	FEBRUARY		
1			
2	<i>Good Night, Gorilla!</i> RRA 4	<i>Good Night, Gorilla!</i> RRA 4	<i>Good Night, Gorilla!</i> RRA 4
3			
4	<i>Good Night, Gorilla!</i> RRA 5	<i>Good Night, Gorilla!</i> RRA 5	<i>Good Night, Gorilla!</i> RRA 5
5			
6			
7			
8			
9	<i>Good Night, Gorilla!</i> RRA 6	<i>Good Night, Gorilla!</i> RRA 6	<i>Good Night, Gorilla!</i> RRA 6
10			
11	<i>Good Night, Gorilla!</i> RRA 7 *	<i>Good Night, Gorilla!</i> RRA 7 *	<i>Good Night, Gorilla!</i> RRA 7 *
12	<i>Good Night, Gorilla!</i> Retells	<i>Good Night, Gorilla!</i> Retells	
13			<i>Good Night, Gorilla!</i> Retells
14			

Annex 4: Organizaton of sessions with children

Rosie's Walk

	School 01	School 02	School 03
Day	APRIL		
14			
15	<i>Rosie's Walk</i> RRA 1	<i>Rosie's Walk</i> RRA 1	<i>Rosie's Walk</i> RRA 1
16			
17			
18			
19			
20	<i>Rosie's Walk</i> RRA 2		
21		<i>Rosie's Walk</i> RRA 2	<i>Rosie's Walk</i> RRA 2
22	<i>Rosie's Walk</i> RRA 3	<i>Rosie's Walk</i> RRA 3	<i>Rosie's Walk</i> RRA 3
23			
24			
25			
26			
27	<i>Rosie's Walk</i> RRA 4		
28		<i>Rosie's Walk</i> RRA 4	<i>Rosie's Walk</i> RRA 4
29		<i>Rosie's Walk</i> RRA 5	<i>Rosie's Walk</i> RRA 5
30	<i>Rosie's Walk</i> RRA 5 *		
	MAY		
1			
2			
3			
4	<i>Rosie's Walk</i> RRA 6		
5		<i>Rosie's Walk</i> RRA 6	<i>Rosie's Walk</i> RRA 6
6	<i>Rosie's Walk</i> RRA 7	<i>Rosie's Walk</i> RRA 7	<i>Rosie's Walk</i> RRA 7
7	<i>Rosie's Walk</i> Retell	<i>Rosie's Walk</i> Retell	<i>Rosie's Walk</i> Retell
8			

All sessions were filmed either at the beginning or the end of 30-minute English lessons, except for those marked with *

Annex 4: Organization of sessions with children

School 01: Story 1 – *Just like Jasper*
January 5th – January 19th 2009

Name		Sessions							
		1	2	3	4	5	6	7	TOTAL
1	Ti	p	p	p	p	p	p	p	7
2	Gui	p	p	p	p	p	p	p	7
3	MF	p	p	p	p	p	p	p	7
4	Lu	a	p	p	p	p	p	a	5
5	Tom	a	p	p	p	p	p	p	6
6	FranC	p	p	p	p	a	a	a	4
7	Ter	p	p	p	a	p	p	p	6
8	M ^a C	p	p	p	p	p	p	p	7
9	Caro	p	p	p	p	p	p	p	7
10	FraS	p	p	p	a	p	p	p	6
11	Rod	p	p	p	p	p	p	p	7
12	Dan	p	p	p	p	p	p	p	7
13	In	p	p	p	p	p	p	p	7
14	JF	p	p	p	p	p	p	p	7
15	Fran	p	p	p	p	p	p	p	7
16	Ant	a	p	p	p	p	p	p	6
17	Mat	p	p	p	p	p	p	p	7
18	Jac	p	p	p	p	p	p	p	7
19	JS	p	p	p	a	p	p	p	6
20	Jo	p	p	p	p	p	p	p	7
21	FraC	p	p	p	a	a	a	p	4
22	Cat	p	p	a	a	p	p	p	5
23	MA	p	p	p	p	p	p	p	7
24	MM	p	p	p	p	p	p	p	7
25	Ped	p	p	p	p	a	a	p	5

Key p= present a= absent

Annex 4: Organization of sessions with children

School 01: Story 2 – *Good Night Gorilla!* January 26 – February 11th 2009

Name		Sessions							
		1	2	3	4	5	6	7	TOTAL
1	Ti	p	p	p	p	p	p	p	7
2	Gui	p	p	p	p	a	p	p	6
3	MF	p	p	p	p	p	p	p	7
4	Lu	a	p	p	p	p	p	p	6
5	Tom	a	p	p	p	p	p	p	6
6	FranC	p	p	p	p	p	p	p	7
7	Ter	p	p	p	p	p	p	p	7
8	M ^a C	p	p	p	a	a	a	a	3
9	Caro	a	p	p	p	p	p	p	6
10	FraS	p	p	p	p	p	p	a	6
11	Rod	a	p	p	p	p	p	p	6
12	Dan	p	p	p	p	p	p	p	7
13	In	p	p	p	p	p	p	p	7
14	JF	p	a	p	p	p	a	a	4
15	Fran	p	p	p	p	p	p	p	7
16	Ant	a	p	p	p	p	p	p	6
17	Mat	p	p	p	p	p	p	p	7
18	Jac	p	p	p	p	p	p	p	7
19	JS	p	p	p	p	p	p	p	7
20	Jo	p	p	p	p	p	p	p	7
21	FraC	p	p	p	p	p	p	p	7
22	Cat	p	p	p	p	p	p	p	7
23	MA	p	p	p	p	p	p	a	6
24	MM	p	p	p	p	p	p	p	7
25	Ped	p	p	p	p	p	p	a	6

Annex 4: Organization of sessions with children

School 01: Story 3 – *Rosie's Walk*
April 15th – May 6th 2009

Name		Sessions							
		1	2	3	4	5	6	7	TOTAL
1	Ti	P	P	P	P	P	P	P	7
2	Gui	A	P	P	P	P	P	P	6
3	MF	P	P	P	P	P	P	P	7
4	Lu	P	P	P	P	P	A	A	5
5	Tom	P	P	P	P	P	P	P	7
6	FranC	P	P	P	P	P	P	P	7
7	Ter	P	P	P	P	P	P	P	7
8	M ^a C	P	A	P	A	A	P	A	3
9	Caro	P	P	P	P	P	P	P	7
10	FraS	P	P	P	P	P	P	P	7
11	Rod	P	P	P	P	P	P	P	7
12	Dan	P	P	P	A	P	P	P	6
13	In	P	P	P	P	P	P	P	7
14	JF	P	P	P	P	P	P	P	7
15	Fran	P	P	P	P	P	P	P	7
16	Ant	P	P	P	P	P	P	P	7
17	Mat	P	P	P	P	P	P	P	7
18	Jac	P	P	P	P	P	P	P	7
19	JS	P	P	P	A	P	P	P	6
20	Jo	P	P	P	P	P	P	P	7
21	FraC	P	P	P	P	P	P	P	7
22	Cat	P	P	P	P	P	P	P	7
23	MA	P	P	P	P	P	P	P	7
24	MM	P	P	P	P	P	P	P	7
25	Ped	A	P	P	P	P	P	P	6

Key p= present a= absent

Annex 4: Organization of sessions with children

School 02 Story 1 – *Just like Jasper*
January 6th – January 19th 2009

Name		Sessions							TOTAL
		1	2	3	4	5	6	7	
1	Cari	P	P	P	P	P	P	A	6
2	Ric	P	P	P	P	P	P	P	7
3	Nic	P	P	P	P	P	P	A	6
4	Fi	P	P	P	P	P	P	P	7
5	GonS	P	P	A	P	P	A	P	5
6	Sal	P	A	A	P	A	P	A	3
7	Ad	P	P	P	P	P	P	A	6
8	GonP	P	P	P	P	P	P	P	7
9	Mat	P	P	P	P	P	P	P	7
10	Jor	P	P	P	P	P	P	P	7
11	Rui	P	P	P	P	P	P	P	7
12	RC	P	P	P	P	P	P	P	7
13	Ti	P	P	P	P	P	P	P	7
14	Mar	P	P	P	P	P	P	P	7
15	Caro	P	A	A	P	P	P	P	5
16	JP	P	P	P	P	P	P	P	7
17	JS	P	P	A	P	P	A	P	5
18	Dan	P	P	P	A	A	A	A	3
19	Fran	P	P	P	P	P	P	P	7
20	Rod	P	P	P	P	P	P	A	6
21	RR	P	P	P	P	P	P	P	7

Key p= present a= absent

Annex 4: Organization of sessions with children

School 02: Story 2 – *Good Night Gorilla!*
January 26th - February 11th 2009

Name		Sessions							TOTAL
		1	2	3	4	5	6	7	
1	Cari	P	P	P	P	P	P	P	7
2	Ric	P	P	P	P	P	P	P	7
3	Nic	P	P	P	P	P	P	A	6
4	Fi	P	P	P	P	P	P	P	7
5	GonS	P	P	P	P	P	P	P	7
6	Sal	P	P	A	A	P	P	P	5
7	Ad	P	P	P	P	P	P	P	7
8	GonP	P	P	P	P	P	P	P	7
9	Mat	P	P	A	P	P	P	P	6
10	Jor	P	P	P	P	P	P	P	7
11	Rui	P	P	P	P	P	P	P	7
12	RC	P	P	P	P	P	P	P	7
13	Ti	P	P	P	P	P	P	P	7
14	Mar	P	P	P	P	P	P	P	7
15	Caro	P	P	P	P	A	P	P	6
16	JP	P	P	P	P	P	P	P	7
17	JS	P	P	P	P	P	P	P	7
18	Dan	A	P	P	A	P	A	P	4
19	Fran	P	P	P	P	P	P	P	7
20	Rod	P	P	P	P	P	P	P	7
21	RR	P	P	P	P	P	P	P	7

Key p= present a= absent

Annex 4: Organization of sessions with children

School 02: Story 3 –*Rosie's Walk*
April 15th – May 6th 2009

Name		Sessions							
		1	2	3	4	5	6	7	TOTAL
1	Cari	P	P	P	P	A	P	P	6
2	Ric	P	P	P	P	P	P	P	7
3	Nic	P	P	P	P	P	P	P	7
4	Fi	P	P	P	P	P	P	P	7
5	GonS	P	P	P	A	P	P	A	5
6	Sal	P	A	P	A	P	P	A	4
7	Ad	P	P	P	P	P	P	A	6
8	GonP	P	A	P	A	A	P	P	4
9	Mat	P	P	P	P	P	P	P	7
10	Jor	P	P	P	P	P	P	P	7
11	Rui	A	A	P	P	P	A	P	4
12	RC	P	P	P	P	P	P	P	7
13	Ti	P	P	P	P	P	P	P	7
14	Mar	P	P	A	A	P	P	P	5
15	Caro	P	A	P	A	P	P	P	5
16	JP	P	P	P	P	P	P	P	7
17	JS	P	P	P	A	P	P	P	6
18	Dan	P	P	P	P	P	P	P	7
19	Fran	P	P	P	P	P	P	P	7
20	Rod	P	P	P	P	P	P	P	7
21	RR	P	P	P	P	P	P	P	7

Annex 4: Organization of sessions with children

School 03: Story 1 – *Just like Jasper*
January 6th – January 19th 2009

Name		Sessions							
		1	2	3	4	5	6	7	TOTAL
1	MA	p	p	p	p	p	p	p	7
2	Kar	a	p	a	p	a	p	a	3
3	EdG	p	a	a	p	p	p	p	5
4	Ric	p	p	p	p	p	a	p	6
5	Gui	a	p	p	p	a	p	p	5
6	Ren	a	p	p	p	p	a	p	5
7	Nil	p	p	a	p	p	p	p	6
8	Al	p	p	p	p	p	p	p	7
9	Lar	p	p	p	p	p	p	p	7
10	Bea	p	p	p	p	p	p	a	6
11	Mir	p	p	a	p	p	p	p	6
12	Mar	p	p	p	p	p	a	a	5
13	RM	p	p	p	p	p	p	p	7
14	RR	p	p	p	p	p	p	p	7
15	Ped	p	p	p	p	p	p	p	7
16	EdB	p	p	p	p	p	p	p	7
17	Di	a	p	p	p	p	p	p	7
18	MN	p	p	a	p	p	p	p	6

Annex 4: Organization of sessions with children

School 03: Story 2 – *Good Night Gorilla*
January 26th – February 11th 2009

Name		Sessions							
		1	2	3	4	5	6	7	TOTAL
1	MA	P	P	P	P	P	P	P	7
2	Kar	A	A	P	P	P	P	P	5
3	EdG	P	P	P	P	P	P	P	7
4	Ric	P	P	P	P	A	P	P	6
5	Gui	P	P	P	P	P	P	P	7
6	Ren	P	P	P	P	P	P	P	7
7	Nil	P	P	P	P	A	P	P	6
8	Al	P	P	P	P	P	P	P	7
9	Lar	P	P	P	P	P	P	P	7
10	Bea	P	P	P	P	P	P	P	7
11	Mir	P	A	A	P	P	P	A	4
12	Mar	P	P	P	P	P	P	P	7
13	RM	P	P	P	P	P	P	P	7
14	RR	P	P	P	P	P	P	P	7
15	Ped	A	P	P	P	P	P	P	6
16	EdB	P	P	P	P	P	P	P	7
17	Di	P	P	P	P	P	P	P	7
18	MN	P	P	P	P	P	P	P	7

Annex 4: Organization of sessions with children

School 03: Story 3 – *Rosie's Walk*
April 15th – May 6th 2009

Name		Sessions							
		1	2	3	4	5	6	7	TOTAL
1	MA	P	P	P	P	P	P	P	7
2	Kar	P	A	A	P	A	P	P	4
3	EdG	P	P	P	P	P	P	P	7
4	Ric	P	P	P	P	P	P	P	7
5	Gui	P	P	A	P	P	P	P	6
6	Ren	P	P	P	P	P	P	P	7
7	Nil	A	P	P	P	P	A	A	4
8	Al	P	P	P	P	P	P	P	7
9	Lar	P	P	P	P	P	P	P	7
10	Bea	P	P	P	P	P	P	P	7
11	Mir	P	P	P	P	P	P	P	7
12	Mar	P	P	P	P	P	A	P	6
13	RM	P	P	P	P	P	P	P	7
14	RR	P	P	P	P	P	P	P	7
15	Ped	P	P	P	P	P	A	A	5
16	EdB	P	P	P	P	P	P	P	7
17	Di	P	P	P	P	P	P	P	7
18	MN	P	P	P	P	P	P	P	7

Annex 4: Organization of sessions with children

Read aloud recording lengths

Case 01: *Just like Jasper*

Session	School 1	School 2	School 3
1	04m 36s on film 08m 50s on audio	09m 35s	09m 42s
2	07m 37s	05m 52s	05m 46s
3	05m 59s	06m 32s	05m 38s
4	05m 09s	05m 03s	07m 39s
5	05m 49s	04m 56s	05m 28s
6	03m 14s	03m 51s	03m 20s
7	03m 15s	03m 46s	03m 59s
TOTAL	44m 29s	39m 35s	41m 32s

Case 02: *Good Night, Gorilla!*

Session	School 1	School 2	School 3
1	15m 17s	11m 15s	16m 01s
2	13m 14s	12m 32s	12m 50s
3	09m 48s	18m 13s	10m 02s
4	10m 47s	13m 00s	11m 31s
5	09m 30s	19m 30s	08m 19s
6	11m 41s	15m 59s	-
7	12m 02s	06m 03s	10m 42s
TOTAL	1h 22m 19s	1h 36m 32s	59m, 25s

Case 03: *Rosie's Walk*

Session	School 1	School 2	School 3
1	08m 00s	10m 41s	12m 25s
2	06m 04s	03m 54s	03m 47s
3	09m 00s on audio	08m 26s on audio	04m 47s
4	08m 30s	06m 29s on audio	04m 11s on audio
5	08m 31s	05m 08s	05m 46s on audio
6	07m 47s	02m 27s unfinished	03m 29s
7	07m 08s	05m 37s	04m 06s
TOTAL	55m	42m 42s	38m 31s

Approximate recording time: 8 hours, 30 minutes

Annex 4: Organization of sessions with children

Retell Groups

School 01

Group	<i>Just like Jasper</i>	<i>Good Night, Gorilla</i>	<i>Rosie's Walk</i>
1	Ti, Gui, MF	Ti, Gui, MF	Ti, Gui, MF
2	Tom, FranC, Lu	Tom, FranC, Lu	MA, FranC
3	Ter, Caro, M ^a C	Ter, Caro, M ^a C	Ter, Caro, M ^a C
4	Dan, Rod, FranS	Dan, Rod, FranS	Dan, Rod, FranS
5	In, Fran, MA	Mat, Jac, Ant	In, Fran, JF
6	Mat, Jac, Ant	In, Fran, MA	Mat, Jac, Ant
7	FraS, Jo, JS	FraS, Jo	FraS, JS, Jo
8	Cat, Ped, MM	Cat, Ped, MM	Cat, Ped, MM

School 02

Group	<i>Just like Jasper</i>	<i>Good Night, Gorilla</i>	<i>Rosie's Walk</i>
1	Fi, GonS, Sal	Fi, GonS, Sal	Fi, GonS, Sal
2	Ad, Mat, GonP	Ad, Mat, GonP	Ad, Mat, GonP
3	Rui, RC, Jor	Rui, RC, Jor	Rui, RC, Jor
4	Ti, Mar, Caro	Ti, Mar, Caro	Ti, Mar, Caro
5	Dan, JS, JP	Cari, Dan, JS, JP	Dan, JS, JP
6	Fran, Rod, RR	Fran, Rod, RR	Fran, Rod, RR
7	Ri, Cari		Ri, Cari, Nic

School 03

Group	<i>Just like Jasper</i>	<i>Good Night, Gorilla</i>	<i>Rosie's Walk</i>
1	Lar, Al, Nil	Lar, Al, Nil	Lar, Al, MA
2	RM, Bea, Ped	RM, Bea, Ped	Kar, RM, Bea
3	Mar, EdG, MA	Mar, MA, Mir	Mar, Ric, EdG
4	Di, EdB, RR	Di, EdB, RR	Di, EdB, RR
5	MN, Ren, Gui	Ren, Gui, Ric	MN, Ren, Gui
6			Ped, Nil

Annex 4: Organization of sessions with children

School 01

Register: Retelling sessions

Name		<i>Just like Jasper</i> 21.01.09	<i>Good Night Gorilla</i> 12.02.09	<i>Rosie's Walk</i> 07.05.09	Total retells
1	Ti	P	P	P	3
2	Gui	P	P	P	3
3	MF	P	P	P	3
4	Lu	P	P	A	2
5	Tom	P	P	A	2
6	FranC	P	P	P	3
7	Ter	P	P	P	3
8	M ^a C	A	P	P	2
9	Caro	P	P	P	3
10	FraS	P	P	P	3
11	Rod	P	P	P	3
12	Dan	P	P	P	3
13	In	P	P	P	3
14	JF	P	A	P	2
15	Fran	P	P	P	3
16	Ant	P	P	P	3
17	Mat	P	P	P	3
18	Jac	P	P	P	3
19	JS	P	A	P	2
20	Jo	P	P	P	3
21	FraC	P	P	P	3
22	Cat	P	P	P	3
23	MA	P	P	P	3
24	MM	P	P	P	3
25	Ped	P	P	P	3

Key: p= present a= absent

Annex 4: Organization of sessions with children

School 02

Register: Retelling sessions

Name		<i>Just like Jasper</i> 20.01.09	<i>Good Night Gorilla</i> 12.02.09	<i>Rosie's Walk</i> 07.05.09	Total retells
1	Cari	P	P	P	3
2	Ric	P	A	P	2
3	Nic	P	A	P	2
4	Fi	P	P	P	3
5	GonS	P	P	P	3
6	Sal	P	P	P	3
7	Ad	P	P	P	3
8	GonP	P	P	P	3
9	Mat	P	P	P	3
10	Jor	P	P	P	3
11	Rui	P	P	P	3
12	RC	P	P	P	3
13	Ti	P	P	P	3
14	Mar	P	P	P	3
15	Caro	P	P	P	3
16	JP	P	P	P	3
17	JS	P	P	P	3
18	Dan	P	P	P	3
19	Fran	P	P	P	3
20	Rod	P	P	P	3
21	RR	P	P	P	3

Annex 4: Organization of sessions with children

School 03 Retelling sessions

Name		<i>Just like Jasper</i> 21-01-09	<i>Good Night Gorilla</i> 12.02.09	<i>Rosie's Walk</i> 07.05.09	<i>Rosie's Walk</i> 11.05.09	Total retells
1	MA	P	P	P		3
2	Kar	A	P	P		2
3	EdG	P	P	P		3
4	Ric	P	P	P		3
5	Gui	P	P	A	P	3
6	Ren	A	P	A	P	2
7	Nil	P	P	A	P	2
8	Al	P	P	P		3
9	Lar	P	P	P		3
10	Bea	P	P	P		3
11	Mir	A	P	A	A	1
12	Mar	A	P	P		2
13	RM	P	P	P		3
14	RR	P	P	P		3
15	Ped	P	P	A	P	3
16	EdB	P	P	P		3
17	Di	P	P	P		3
18	MN	P	P	A	P	3

Annex 4: Organization of sessions with children

Retell recording lengths

Case 01: Just like Jasper

Session	School 1	School 2	School 3
1	03m 14s 02m 05s	04m 52s	02m 27s
2	01m 54s 01m 58s 02m 11s 03m 02s	02m 58s	02m 03s 01m 54s
3	04m 29s	02m 09s	02m 18s
4	02m 45s 01m 20s	01m 56s 01m 19s 00m 48s	01m 47s 01m 37s
5	03m 13s 02m 53s	01m 25s	03m 01s 02m 23s
6	04m 14s	02m 18s	
7	02m 18s	02m 22s 00m 59s 01m 28s	
8	03m 21s		
TOTAL	38m 47s	22m 34s	15m 30s

Case 02: Good Night Gorilla

Session	School 1	School 2	School 3
1	05m 48s 03m 02s	02m 29s	05m 31s
2	07m 46s 06m 18s	03m 32s	02m 18s 02m 17s 02m 25s
3	04m 44s	02m 37s	02m 42s 02m 58s
4	02m 07s 02m 59s	02m 20s 03m 49s	05m 50s 03m 46s
5	02m 12s 02m 10s	03m 17s	03m 55s 04m 27s
6	06m 50s	02m 03s	
7	05m 17s		
8	02m 55s 02m 38s		
TOTAL	48m 02s	20m 07s	36m 10s

Annex 4: Organization of sessions with children

Case 03: Rosie's Walk

Group	School 1	School 2	School 3
1	04m 00s 03m 58s	03m 15s 01m 36s	02m 20s
2	03m 35s 02m 47s	03m 22s	02m 57s 03m 23s
3	03m 17s 03m 28s	04m 45s 03m 04s	03m 41s 02m 52s
4	02m 20s 02m 15s	03m 13s 01m 56s	03m 25s 02m 30s 01m 24s
5	03m 51s	04m 17s	03m 57s
6	07m 50s	02m 48s	02m 38s
7	04m 42s	06m 20s	
8	02m 06s 01m 17s		
TOTAL	45m 31s	34m 36s	29m 07s

Annex 4: Organization of sessions with children

<i>Just like Jasper</i>	School 01	School 02	School 03
Retell group 1	2 X retells	1 X retells	1 X retells
Retell group 2	4 X retells	1 X retells	2 X retells
Retell group 3	1 X retells	1 X retells	1 X retells
Retell group 4	2 X retells	3 X retells	2 X retells
Retell group 5	2 X retells	1 X retells	2 X retells
Retell group 6	1 X retells	1 X retells	
Retell group 7	1 X retells	3 X retells	
Retell group 8	1 X retells		
Total	14	11	8

Number of retells per retell group for *Just like Jasper*

<i>Good Night, Gorilla!</i>	School 01	School 02	School 03
Retell group 1	2 X retells	1 X retells	1 X retells
Retell group 2	2 X retells	1 X retells	3 X retells
Retell group 3	1 X retells	1 X retells	2 X retells
Retell group 4	2 X retells	2 X retells	2 X retells
Retell group 5	2 X retells	1 X retells	2 X retells
Retell group 6	1 X retells	1 X retells	
Retell group 7	1 X retells		
Retell group 8	2 X retells		
Total	13	7	10

Number of retells per retell group for *Good Night, Gorilla*

<i>Rosie's Walk</i>	School 01	School 02	School 03
Retell group 1	2 X retells	2 X retells	1 X retells
Retell group 2	2 X retells	1 X retells	2 X retells
Retell group 3	2 X retells	2 X retells	2 X retells
Retell group 4	2 X retells	2 X retells	3 X retells
Retell group 5	1 X retells	1 X retells	1 X retells
Retell group 6	1 X retells	1 X retells	1 X retells
Retell group 7	1 X retells	1 X retells	
Retell group 8	2 X retells		
Total	13	10	10

Number of retells per retell group for *Rosie's Walk*

Annex 5: Transcriptions

Transcription conventions

Description	Symbol	Example
An unknown child is speaking	?	? <i>Eu vi o leão</i>
Several unknown children are speaking	??	?? Monkey
Whole class in chorus	ALL	ALL Good night Gorilla
Unintelligible speech (one word)	#	the gorilla and the mouse / are behind the wife . # house?
Unintelligible speech (multiple words)	###	A gorilla . let's see <PAGE TURN> ### so what does the wife say?
Lots of noise (chatter / movement)	[NOISE]	EngT A gorilla . well done it's a gorilla . that's right [NOISE] MF [Finger on mouth] Sh sh
Reading picture book's verbal text	bold	Let's see what she says Good night, Zoo. Good night, Zoo
Page turns	<PAGE TURN>	
Reference to double page spread number	[DS xx]	[Turns page to DS01]
Reference to recto page number	[R xx]	[Opens book to R01]
Reference to verso page number	[V xx]	[Leans across book and points to V01]
Non verbal behaviour	[normal]	[Pointing towards the book]
Description of voice	(normal)	(Imitating a sleepy voice)
Over talking two speakers	/	/The zookeeper? /Ó Sandie
Over talking more than two speakers	//	Good night// Hyena . Good night Giraffe //Giraffe // Tá ali um balão
Another person begins talking / interrupts with no pause	:	It's a little cat: :Jasper!
Loud talking	ALL CAPS	(...) . what do we say to the gorilla? /RUN GORILLA RUN
Emphasised words	<u>underlined</u>	Yeah that's right . the fox hit his / <u>nose</u> on /the rake . /his nose
Short pause	[]	In English? [] butterfly
Longer pause	[x secs]	<PAGE TURN> [3 secs] <i>há alguma coisa (...)</i>
English words	Normal text	A banana . yes a banana
Portuguese words	<i>Italic text</i>	<i>Olha um porco</i>
Bilingual utterance	Normal and <i>italic</i> text	It's a hyena. <i>A hiena.</i> A hyena
Researcher	EngT	[mouthing with EngT]
Pre-school teacher	PreT	[Looks at the PreT]
Natural pauses in speech	.	That's right . there's a mouse

Annex 5: Transcriptions

SCHOOL 01 - *Just like Jasper* SESSION N°1

5th January 2009

Classroom layout

Car + Jac + FraS + Gui + JS + JF
Ter + FranC + Dan + Ped + M ^a C
Cat + Fran + Mat + Rod + MA + Ti
In + MF

Total 04m 36s on film

Total 08m 50s on audio

- 001 EngT [showing the FRONT COVER] *Esta história foi o Cookie que escolheu para eu trazer hoje . porque é que vocês acham que o Cookie escolheu?*
- 002 MF *Porque é gira*
- 003 ? *O gato...*
- 004 ? *Tem um gato*
- 005 Ped *O rato de corda*
- 006 EngT *Um rato de corda . mas porque é que vocês acham que o Cookie escolheu*
- 007 Fran *É um gato quase igual a ele.*
- 008 EngT *Porque é uma história com um gato . não é?*
- 009 MF *Porque gosta muito dele.*
- 010 EngT *Porque Cookie é um gato que gosta de gatos*
- 011 MF *Também*
- 012 EngT *E o Ped disse que tem ratos de corda . não é assim que disseste?*
- 013 Fran *E até é o amigo dele*
- 014 Ped *Eu disse ratos*
- 015 EngT *Ratos de corda,*
- 016 MF *Eu /também disse*
- 017 EngT */A clockwork mouse*
- 018 ? *Mouse*
- 019 ? *Mouse*
- 020 EngT *A clockwork mouse*
- 021 Ped *Eu sei dizer gato em inglês*
- 022 JF *[to Ped] É mouse*
- 023 EngT *A clockwork mouse . sabes dizer gato em inglês? acho que sabemos todos*
- 024 ?? *CAT*
- 025 Fran *É um cat*
- 026 EngT *Este gato, este gato tem um nome . e o nome dele acho que é um ele . é Jasper*
- 027 ?? *É Jasper [several children nod and mouth the word Jasper]*
- 028 EngT *Jasper [nodding] . é o nome do livro*
- 029 JS *É parecido com o Cookie*
- 030 EngT *É parecido com o Cookie o Jasper . e o nome do livro é Just like Jasper . tal e qual o Jasper*
- 031 Fran *Inglês este livro*
- 032 EngT *Inglês é . Just like Jasper, e as letras coloridos aqui dizem é Just like Jasper . tal e qual o Jasper*
- 033 Rod *[Points towards the FRONT COVER as though he's counting the coloured letters]*
- 034 EngT *Ummmm não faço a mínima ideia o que está cá dentro*
- 035 FranS *Algumas letras estão iguais*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

- 036 EngT *Sim algumas /letras são iguais*
 037 Fran */Eu acho que estão animais*
 038 ?? *Eu acho que estão animais*
 039 EngT *Acham que há animais cá dentro . vamos lá ver. < PAGE TURN Pg 3>*
 040 In *É uma carta*
 041 Fan *É uma carta e vai ter /muitos animais*
 042 JF */Jasper*
 043 EngT *Muitos animais dentro? Não sei . o que normalmente está dentro das cartas?*
 044 JS *Não sabemos*
 045 JF *Postais*
 046 Ped *Coisas escrito [running his hand in horizontal lines imitating lines of writing]*
 047 EngT *Coisas escritas . será que é uma carta ou um cartão especial?*
 048 MF *Se calhar há um bombom.*
 049 EngT *Olha . talvez um bombom . mas normalmente quando eu recebo cartas . tem cartas ou cartões lá dentro . não tem bombons . bombons não é muito normal*
 050 MF *Talvez é uma multa*
 051 EngT *Ou uma multa . tens razão eu também já recebi muitas ha ha ha*
 052 JF *Postais*
 053 MF *Os meus pais já receberam duas multas [holding fingers up to show two]*
 054 JF *Postais*
 055 EngT *Duas multas [pointing to JF]*
 056 JF *E Postais*
 057 EngT *E postais*
 058 JS *Um convite*
 059 EngT *Um convite muito bem . também vem . vamos ver o que está cá dentro . será que é uma multa?*
 060 ?? *Não*
 061 EngT *Será que é um convite? uma carta ou um cartão? vamos ver . < PAGE TURN pg 4> Ahhh*
 062 ? *É uma //moeda*
 063 ?? *//Moeda*
 064 EngT *É uma moeda que sorte*
 065 MF *Se calhar é uma moeda de chocolate*
 066 EngT *Ha ha /ha*
 067 Ter */Não . é uma moeda de sorte*
 068 EngT *Será que é uma moeda da sorte*
 069 JS *Não sabemos*
 070 MF *###*
 071 Mat */É de chocolate*
 072 ?? */###*
 073 EngT *Eu acho que Jasper fez anos e recebeu um cartão com uma moeda lá dentro . JS?*
 074 JS *A minha mãe já recebeu uma carta com uma moeda*
 075 EngT *Ai é?*
 076 JS *E com um cartão lá dentro*
 077 EngT *Com cartão lá dentro*
 078 Ped *A minha mãe já deu-me uma moeda da escola dela*
 079 EngT *Ai é . que sorte . Just like Jasper [pointing to the words on the cover] . tal e qual o Jasper < PAGE TURN DS01> . Jasper is going to the toy shop . ele vai à loja de brinquedos (whispering) . huh*
 080 Ti *[Laughs]*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

081 Ped *Vai gastar a moeda*
 082 EngT That's right . huh with his birthday /money
 083 Fran */Se ele gastar vai vai ficar sem moedas.*
 084 EngT *Pronto é assim . damos a moeda e ficamos com aquela coisa . /vamos ver < PAGE TURN DS02>*
 085 FranS */## as vezes às pessoas dão só dinheiro*
 086 ?? [Gasps from children]
 087 EngT What will he buy? [gasping and putting hand to mouth]
 088 MF *O que é que ele quer?*
 089 EngT [Gestures with her arms] ## lots of toys
 090 Fran *Tanto brinquedo*
 091 Mat *Tanto brinquedo* [leaning forward to see better]
 092 EngT That's right . lots of toys
 093 Ti (Whispering) *Rato*
 094 MF *Um rato*
 095 EngT A mouse . a mouse . a mouse maybe a mouse
 096 Fran *Eu acho que ele vai comprar uns ratos, /apareceu uma ca . ali ##*
 097 Ter */Mickey Mouse!*
 098 EngT *Está aqui uma caixa com a mouse* [pointing to the boxes with mice in them]
 099 Ped Mouse
 100 EngT *Será que a Fran tem razão que ele vai comprar um mouse?*
 101 ?? *###*
 102 MR *Eu é que disse primeiro*

Continued with just audio recording

103 EngT *Não faz mal . mais coisas*
 104 ? Ball
 105 EngT A ball . that's right
 106 ? Car . car
 107 ? Car
 108 EngT A car
 109 ? *Eu não sabia ###*
 110 ? Doll
 111 EngT A doll
 112 ? *Uma estrela.*
 113 EngT A star *sim uma caixa com coisas lá dentro < PAGE TURN DS03>*
 114 ? *Cesto.*
 115 EngT A basket with balls inside . ahh Will he chose a ball? vai escolher uma bola? Will he chose a ball?
 116 ? *Será que vai escolher outra coisa?*
 117 ? *###*
 118 EngT *< PAGE TURN DS04> Ahh . or perhaps a clockwork mouse*
 119 ? *Eu disse que ele ia comprar*
 120 EngT *Ainda não deu dinheiro. < PAGE TURN DS05 >*
 121 ? *Um tambor*
 122 EngT Ah . a drum . a drum . ah a noisy drum . *faz barulho* Bum bum BUM BUM BUM . a noisy drum . or . BUM BUM BUM a noisy drum . *< PAGE TURN DS06> or*
 123 ? *Bolhas*
 124 EngT Bubbles

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

125 ? *Tem cores*
 126 EngT Yes . lots of colours.
 127 ? *Eu consigo fazer bolhas mais grandes do que o meu irmão*
 128 ? *Nah, nah ###*
 129 EngT < PAGE TURN DS07>
 130 JS Car
 131 EngT A car JS well done
 132 ? ###
 133 EngT One two three
 134 ? ###
 135 ? *Gato*
 136 EngT Would he like a car? < PAGE TURN DS08> ### Or maybe a []/
 doll
 137 ? /Doll
 138 ? *Sapatos*
 139 EngT Dancing with the doll < PAGE TURN DS09> Or a robot?
 140 ? *Um robô*
 141 EngT A robot. < PAGE TURN DS10> Will he choose a jack in a box?
 142 ? *Uma caixa de bonecos que sai*
 143 EngT *Como é que se chama em português uma caixa dos bonecos que sai?*
 144 ? ###
 145 EngT Jack in a box . *em inglês é um nome muito giro*
 146 ? *Nós tivemos . picam*
 147 ? *E faz um susto*
 148 EngT *Muitas vezes, ficamos ahhh . surprised*
 149 ? ###
 150 EngT M^aC . M^aC . M^aC
 151 M^aC *Minha irmã furou as orelhas . deu um salto quando quando fez um barulho*
 152 EngT *Quando furamos as orelhas . ### Jack in the box*
 153 ? *Olha*
 154 EngT < PAGE TURN DS11 > ###
 155 Fran *Ele comprou os brinquedos todos*
 156 EngT *Achas que sim . No. Jasper doesn't want any of these. Ele não quer num destes . What has he chosen?*
 157 ? *Ele não quer nenhum destes*
 158 EngT Umm.
 159 ? *Dentro.*
 160 EngT < PAGE TURN DS12> Ahh . It's a little [] cat
 161 ? /Amigo
 162 ? *Igual*
 163 EngT Just like Jasper, *tal e qual o Jasper*
 164 ? *E queria:*
 165 ? *:Então porque é que tinha ratos*
 166 EngT *Porque estavam na loja?*
 167 ? *Afinal não era sobre animais*
 168 EngT *Era sobre Jasper e o toyshop*
 169 ? *Brinquedos*

Annex 5: Transcriptions

SCHOOL 01 - *Just like Jasper* SESSION N°2
7th January 2009

Classroom layout

In + Ant + MA + JF + MM + Ti
Ter + Gui + JS + Jo + Lu
MF + FranS + FranC + Rod + Caro + M ^a C
FrC + Fran + Dan + Mat + ped + Jac
Tom + Cat

Total 07m 37s

009 EngT *Ai é? . ok. [holding up FRONT COVER] conseguem lembrar o nome?*
 010 JS */Jasper*
 011 Ter */Jasper*
 012 EngT *Jasper . well done . é preciso só lembrar um bocadinho como é que devemos ouvir a /história . se temos uma colsa para dizer / [raising hand in air] pomos a mão no ar não é?*
 013 ? */Jasper*
 014 ? */Jasper*
 015 Fran *Eu ainda lembro-me onde ele ###*
 016 EngT *Tentamos não falar todos ao mesmo tempo . não é Caro? e não podemos esquecer de pensar um pouco antes de falar. ok? M^aC*
 017 M^aC *Eu lembro-me que ele comprou um peluche que é igual a ele*
 018 EngT *Exactamente . este é o nome do livro, não é? Just like //Jasper . não é? tal e qual o Jasper . Just like Jasper*
 019 ?? *//Jasper*
 020 Ped *Eu lembro quando ele foi à loja de brinquedos*
 021 EngT *He went to the toy shop . não é? Rod?*
 022 Rod *Ele gostou dos ratinhos*
 023 EngT *OK stop . stop . MM . vais trocar com alguém . estás a portar muito mal . talvez trocar com o FranC . e assim JF vais portar melhor? [3 secs] JS?*
 024 JS *Ele gosta do carros*
 025 EngT *That's right he saw a car . ok . JF?*
 026 JF *Eu gosto de ball.*
 027 EngT *The ball .ok. Just like Jasper . Just like Jasper alguém lembra o que são estas em inglês? [pointing to the clockwork mouse]*
 028 ? *Ratos*
 029 EngT *In English*
 030 Ped *Mouse*
 031 ?? */Mouse*
 032 EngT */ Mouse . yes . well done . a clock clockwork mouse. [turning the book around showing BACK COVER] and this thing here on the back*
 033 Ped *Já tinha visto*
 034 EngT *Jack in a box*
 035 ?? *Jack in the box*
 036 Ped *[Pretending to box] Box*
 037 EngT *Box ha ha ha [imitating boxing]*
 038 MM *[Imitating boxing]*
 039 JF *[Imitating boxing]*
 040 EngT *É parecida com box ### / box quer dizer é caixa . porque ele está dentro da caixa . /não é? Jack in the box*
 041 ? */ Moeda*

Sandie Mourão 11/10/11 13:14

Comment: need to renumber

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

042 JS /Poça [Imitating a punch]
 043 MM [Imitating boxing]*****
 044 Ti [Imitating boxing]
 045 EngT Sh sh sh . ok . ok [holding hand up to stop imitations]
 046 Ter *Box também é assim?* [imitating a punch]
 047 EngT *Box também é o jogo de boxing . tens razão* [imitating boxing]
 048 [Noise and imitating boxing - 9 secs]
 049 EngT [Closes book and gets up] *Eu tenho aqui uma coisa que vai ### vou mostrar esta cara . assim vocês sabem quando estão a fazer barulho amais . pode ser? vou mostrar esta cara assim* [shows the yellow face puppet] . *a yellow quer dizer que estão a fazer barulho amais . pode ser.ok. vou deixar aqui . quando levanto* [holds up yellow face and covers mouth] *ooo . FranC pode ser?* [Holds up book showing back cover again] *nós sabemos que isto é um Jack in the box e é fácil lembrar box por causa do jogo* [imitates boxing] . *ajuda-nos a lembrar não é? pronto . Jasper*
 050 Fran *Tinha ganhado uma moeda*
 051 EngT That's right . he got an envelope because it was his birthday
 052 ? Birthday
 053 Fran *Tinha ganhado uma moeda*
 054 EngT <PAGE TURN pg4> A coin . a coin . *conseguem dizer?*
 055 ?? Coin
 056 EngT Well done . Just like Jasper. <PAGE TURN DS01> Jasper is going to the toy shop MF . haa . the toy shop . *é a loja dos brinquedos* whispering) . haa . with his birthday money
 057 M^aC *Vai comprar uma coisa com essa moeda.*
 058 EngT That's right, with his birthday money. <PAGE TURN DS02> haaa [miming wonder]
 059 MF *Ele vai dançar com a doll*
 060 EngT He's gonna dance with a doll . What will he buy? *MF já disse* doll
 061 Ped Ball
 062 ?? Doll
 063 EngT Put your hands up . [also putting arm up] In?
 064 In Ball
 065 EngT Ball . well done . *mais uma coisa*
 066 FranC Car
 067 EngT Car . fantastic well done
 068 MF Box
 069 EngT FranS
 070 FranS Box
 071 EngT Box that's right . Jack in the box . good boy . well done JS
 072 JS Ummm Jasper
 073 EngT Jasper . in here? yes? a little Jasper [demonstrating little with fingers] . just like Jasper . JF?
 074 JF Mouse
 075 EngT A mouse . well done . yes . a clockwork mouse . good . Gui
 076 Gui Balls
 077 EngT And some balls . what's this [pointing to the robot] . can you remember? Ter what's this?
 078 Ter A rrr
 079 EngT A ro . bot . it's a robot
 080 MF *Bolhas de sabão*
 081 EngT Well done MF . bubbles . bubbles . bubbles . <PAGE TURN DS03> . ok . Will he choose a ball?
 082 ?? /No

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

083 Fran /*Não queria escolher . /queria escolher um peluche igual a ele*
 084 EngT /No
 085 EngT Just like Jasper . that's right . <PAGE TURN DS04> . or perhaps a
 clock work mouse?
 086 ?? *Não*
 087 M^aC *Rato de corda*
 088 EngT A clockwork mouse. <PAGE TURN DS05> Or a /noisy drum
 089 ?? /No
 090 ?? No
 091 JS Boom, boom boom [pretending to play the drums]
 092 MA [pretending to play the drums]
 093 ? *Um pó pó*
 094 EngT *Um pó pó? ha .* <PAGE TURN DS06>
 095 Fran *Não é . não*
 096 ? *Bolinhas*
 097 JF Bubbles
 098 EngT Bubbles . well done JF . say it again JF
 099 ? *Eu também sei*
 100 Ti */Eu também*
 101 MA */Eu também*
 102 JF *//Bubbles*
 103 ?? *//###*
 104 EngT Or some bubbles? well done . well done . <PAGE TURN DS07>
 105 ?? CAR
 106 ? /Car
 107 ? /Car
 108 ?? *NÃO*
 109 Ter /No
 110 EngT */Posso ler o que está aqui? Would he like a car?*
 111 ?? No
 112 EngT No . <PAGE TURN DS08> . haaa
 113 Ped No
 114 ?? *//No*
 115 Fran *//A doll*
 116 EngT Or maybe a doll?
 117 ?? No
 118 EngT <PAGE TURN DS09> . Or a robot?
 119 ?? No
 120 <PAGE TURN DS10> Will he choose a jack in a [] /box?
 121 ? /Box
 122 ?? No
 123 EngT No <PAGE TURN DS11> No . Jasper doesn't want any of these
 124 Fran *Ele quer um peluche igual a ele.*
 125 EngT [Pointing to verbal text on verso] What has he chosen? <PAGE
 TURN DS12> . haa
 126 ?? *//YES*
 127 Fran *//Yes . eu acertei*
 128 JS *Eu acertei*
 129 Ter */Eu também*
 130 M^aC */Eu também*
 131 ?? *###*
 132 EngT *Vamos ler o que é que está aqui escrito*
 133 Ped *Eu disse yes*
 134 EngT That's right . you said yes. *mas não está aqui escrito* yes . It's a little
 cat:

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

135 ? :Jasper
 136 EngT It's a little cat. Just like /Jasper
 137 ?? /Jasper
 138 Yes . yes
 139 EngT Just like Jasper <PAGE TURN Pp> *Aqui está Jasper and the little cat .*
 playing
 140 Ped Playing
 141 EngT *Não é? Playing . é uma palavra que nós sabemos não é? nós sabemos*
dizer playing, é uma das palavras que nós estamos a aprender, não é?
 playing ### playing . that's right they are playing

SCHOOL 01 - *Just like Jasper* SESSION N°3
 8th January 2009

Classroom layout

Fran + Ant + Jo + JS + MA + Tom Mat + Gui + Ter + In + M ^a C + FranC JF + MM + Ped + Jac + Dan + Lu Rod + Ti + Caro + FranS + FrC + MF

Total 05m 59s

001 EngT *M^aC querias dizer uma coisa?*
 002 M^aC /[[Nodding] *Eu queria dizer /que ele ###*
 003 ? /Jasper
 004 ? /Jasper
 005 Jac Jasper . ja ja ja Jasper
 006 NOISE [9 secs]
 007 MF *Dançar com a doll* [pretending to dance with her arms]
 008 EngT [Holds up the yellow face and waits for silence . places yellow face on
 table and points to FRONT COVER] *conseguem lembrar o nome do*
livro?
 009 ? Jasper
 010 FranS Jasper
 011 EngT Ter?
 012 ? Jus' like Jasper
 013 EngT Sh sh sh Ter?
 014 Ter *Vai encontrar um peluche igual a ele*
 015 EngT OK . that's right . e nós dizemos /Just like Jasper [pointing to the
 words in the title on the FRONT COVER] *no livro e encontra um peluche*
tal e qual ele . Just like Jasper . Ped?
 016 ?? /Just like Jasper
 017 Ped A mouse
 018 EngT A mouse . that's right . well done . a clockwork mouse . JF
 019 JF Jasper
 020 EngT Jasper . good boy [points to Rod]
 021 MF Olha
 022 Rod Ball
 023 EngT A ball ok . [turns the book around to show BACK COVER] can you
 remember . what's this?
 024 FranS Box
 025 EngT Ha ha ha . a jack in the box. a jack in the box. a jack in the box.
pronto JS

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

026 Rod [Pretends to box]
 027 Ti [Pretends to box, then fly like superman]
 028 JS Car
 029 EngT And a car *vamos lá* . [PAGE TURN P3] here we go . here's Jasper with an []
 030 ?? *Moeda*
 031 EngT Envelope . because it's his birthday <PAGE TURN P4>
 032 ?? *Uma Moeda*
 033 EngT A coin . a coin . Just like Jasper . <PAGE TURN DS01> Jasper is going to the toy shop.
 034 ? Toy shop
 035 ? *Vai à loja de brinquedos*
 036 EngT With his birthday money
 037 FranS *Porque é que não há nenhum senhor?*
 038 EngT *Não percebi FranS*
 039 FranS *Não há ninguém na loja dos brinquedos?*
 040 EngT *Tens razão, não há ninguém para vender . olha isto é estranho não é?*
 041 MF *Talvez a loja não abriu ainda*
 042 EngT *A loja não abriu e ele estava lá às escondidas* <PAGE TURN DS02>
 ahh . What will he buy?
 043 Ped *Talvez não era ali*
 044 EngT Ped?
 045 Ped *Talvez não era ali que estava lá a senhora*
 046 EngT *Talvez não estava lá . não sei . olha . sabes que às vezes nós vemos as coisas, e depois vamos para a balcão. talvez a pessoa está no balcão não é? e as pessoas ###* FranC
 047 FranC A robô
 048 EngT A robot . that's right . a robot . well done . MF
 049 MF a doll *a dançar com o gato*
 050 EngT That's right . the doll is dancing . *tu sabes dizer dancing . nós aprendemos hoje não foi?* FrC
 051 FrC Mouse
 052 EngT Mouse . well done . a clockwork mouse . Jac?
 053 Jac Ball
 054 EngT Good well done . Gui
 055 Gui [Shakes head]
 056 EngT No? *era ball . era?*
 057 Gui [nods head]
 058 EngT OK . JS
 059 JS Um . Jasper
 060 EngT Jasper . good . In
 061 In Car
 062 EngT Car . a red car . Rod
 063 Rod [shakes head]
 064 EngT *las dizer car . foi? não faz mal* . FranC
 065 FranC *la para dizer car*
 066 EngT *las dizer car . ok* . Lu
 067 Lu Jasper
 068 EngT Jasper ok . Ter
 069 Ter *Bolhas de sabão*
 070 EngT *Alguém consegue lembrar como é que é em inglês?*
 071 JF Bubbles
 072 EngT Bubbles . well done JF . bubbles . bubbles . Mat
 073 ? *Também disse*
 074 Mat #

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

075 EngT Doll . ok . FranS
 076 FranS Ahh ahhh
 077 EngT MF
 078 MF Box
 079 EngT Box . Jack in the box . great well done
 080 Ped Ball
 081 EngT Ball . *já ouvimos a ball* <PAGE TURN DS03> Will he choose a ball? no
 082 ?? No [shaking heads]
 083 EngT <PAGE TURN DS04> Or perhaps a clockwork mouse?
 084 ?? Noooo [shaking heads]
 085 EngT <PAGE TURN DS05> A noisy drum?
 086 ?? //Noooo [shaking heads]
 087 Jac //Nooooooooooooooooooooo
 088 JS Bom boom boom [pretending to play the drums]
 089 EngT *O João está a fazer boom . tal e qual a drum . é barulhento . não é?*
 090 JS Boom, boom, boom [pretending to play the drums]
 091 EngT <PAGE TURN DS06> /Or some JF? how do you say?
 092 ?? /Nooooooooooooo [shaking heads]
 093 JF Bubbles
 094 EngT Bubbles . well done <PAGE TURN DS07>
 095 ?? //Car
 096 ?? //####
 097 EngT Sh sh [finger on mouth]
 098 Caro *Esqueceu-se do ratinho* [pointing towards the book]
 099 EngT Car . ahhh . there's a clockwork mouse . [3 secs] . ha ha . *posso ler?*
 100 Caro [Nods head]
 101 EngT Would he like a car?
 102 ?? No
 103 Jac Noooooo/oooooooooooooooooooooooooooo
 104 EngT / <PAGE TURN DS08> . /Or maybe a doll?
 105 ?? /NOOO
 106 Jac Noooooooooo/oooooooooooooooooooooooooooo
 107 / <PAGE TURN DS09> . Or a robot?
 108 ?? NOO
 109 Jac Noooooooooo
 110 EngT *Estás muito barulenta hoje* . ha ha ha . <PAGE TURN DS10> Will he chose a Jack in the []
 111 FranS Box
 112 ?? Box
 113 ?? NOO/OO
 114 EngT /No, he won't chose a jack in the box. <PAGE TURN DS11> No. Jasper doesn't /want any of these. No / . What's he chosen?
 115 Caro /Sim . sim
 116 ? /Jasper
 117 ? Sim
 118 ?? [nodding heads]
 119 EngT Yes?
 120 Ter *Ele desarrumou tudo*
 121 EngT *Ele desarrumou tudo . /tens razão Ter*
 122 Fran */Foi um peluche igual ao Jasper*
 123 EngT Just like Jasper <PAGE TURN DS12>
 124 ?? Sim
 125 Ped Yes
 126 EngT It's a little / cat just . *vamos dizer todos* . just like Jasper
 127 ?? /### ###

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

128 EngT OK . well done . *tal e qual o Jasper* . just like Jasper
 129 Jac *Olá Jasper* [imitating having waving ears]
 130 EngT Hello Jasper
 131 ?? Hello Jasper
 132 EngT <PAGE TURN Pp> Here we go
 [NOISE]
 134 EngT *Aqui nós podemos dizer aquilo que nós sabemos em inglês*
 135 JS Playing
 136 EngT Playing
 137 ?? Playing
 138 EngT Well done . Jasper and the little cat are playing
 139 MF Little cat
 140 EngT *Vês . nós podemos usar muitas palavras que sabem em inglês aqui*
 [shows front cover]
 141 MF Cat
 142 EngT A cat . well done . fantastic

SCHOOL 01 - *Just like Jasper* SESSION N°4
 12th January 2009

Caro + Jo + Jac + Ti Mat + Fran + MF + MM + JF Tom + In + Rod + JS + MA Ant + Dan + FranC + Gui + Lu

Total 05m 09s

001 EngT *Eu sei que alguns estiveram a ver na biblioteca . não foi?*
 002 JS *Eu sei como é que ele chama-se*
 003 EngT What's the name of the story?
 004 JS Just /like Jasper
 005 Rod /Like Jasper
 006 EngT Very good . well done
 007 Ant Just like Jasper
 008 ?? //Just like Jasper
 009 ? //Jasper
 010 EngT //Just like Jasper . Just . like . Jasper . sit down . sit down . MA sit
 down . ### ###
 011 MF [Pointing to words on FRONT COVER and saying quietly] Just like
 Jasper
 012 EngT Just like Jasper. <PAGE TURN P3> /Jasper's got an []
 013 MF /Uma moeda
 014 ?? *Moeda*
 015 MF *Uma moeda da sorte*
 016 EngT En []
 017 Fran *Uma moeda*
 018 EngT En [] envelope . it's an envelope . /isn't it? <PAGE TURN P4>
 019 ? Envelope
 020 MF /Uma moeda
 021 ?? [Lots of coughing]
 022 EngT With some money . that's right . an envelope . *eia vocês estão todos*
doentes . ## coitados . <PAGE TURN DS01> Jasper:

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

023 MF : *Ele vai dançar com a doll* [pretending to dance with her arms]
 024 EngT Jasper's going dancing with the doll. that's right . FranC?
 025 FranC Car
 026 EngT Car, well done . /let's listen . let's listen .Jac?
 027 ? /Sandie
 028 Jac A ball.
 029 EngT A ball ok . Dan?
 030 ?? Bubbles
 031 Dan Bubbles
 032 EngT Bubbles . ok
 033 ? Bubbles
 034 MF Bubbles
 035 EngT Sh sh sh . In?
 036 In Doll
 037 EngT A doll . ok . sit down Rod . sit down please . sit down . JF
 038 JF Jack in the box
 039 EngT Good boy . Jack in the box. well done . Lu?
 040 Lu Teddy
 041 EngT A teddy . *achas que está aqui um* /Teddy? can I read it? sh sh sh .
posso ler? can I read it? e depois podemos ver o que está na folha
 042 Ant /Sandie
 043 Tom Tá bem
 044 EngT OK . listen . are you ready . Mat? sh sh . ready? Jasper is going to
 the toy shop . with his birthday money. <PAGE TURN DS02>
 045 ? Money
 046 EngT Money . ahh . What will he buy? MCa . perhaps he'll buy a []
 047 ? A ball
 048 EngT MCa
 049 MCa Jasper
 050 EngT Perhaps he'll buy a doll just like Japser . perhaps he will . MA?
 051 MA Jack in the box
 052 EngT Jack in the box . well done . Jack in the box . Gui?
 053 Gui A ball
 054 EngT A ball
 055 Gui Car . car
 056 EngT Or a red car . ok . FranC?
 057 FranC *Eu ia dizer* car
 058 EngT You were going to say car . ok
 059 Ant Mouse
 060 EngT A mouse . good boy . yes . a clockwork mouse . Dan
 061 Dan [2 secs] A ball
 062 EngT A ball maybe . good In?
 063 In Doll
 064 EngT A doll . lovely . Rod?
 065 Rod Box
 066 EngT Jack in the box . good . MF
 067 MF Bubbles e a mouse
 068 EngT Bubbles and a mouse . ok and Tom
 069 Tom Carro
 070 EngT A car . a car . ok . let's have a look . <PAGE TURN DS03> . Will he
 chose a []
 071 ? Ball
 072 EngT Ball.
 073 ?? //Ball No
 074 ?? //No [children are shaking their heads]

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

075 EngT No . well done . <PAGE TURN DS04> Or perhaps a clockwork []
076 Dan Mouse
077 EngT Mouse
078 ?? Noooo [children are shaking their heads]
079 EngT <PAGE TURN DS05>
080 JS Jack in the box
081 EngT *Não tá aqui um* Jack in the box, *mas quando chegarmos lá podes dizer*
. /or A noisy drum? Drum . can we say? drum
082 In [shaking head]
083 MF /*Tambor*
084 ? Drum
085 ?? Drum
086 EngT Drum . drum
087 Fran /*Tá ali um* mouse [pointing towards the book]
088 MF /Pum . pum . pum . pum /. pum . pum . pum . pum . pum . pum . pum
. pum . pum . pum
089 EngT /That's right a mouse . good well done . a
mouse
090 EngT Boom boom boom . What a noisy drum MF . well done . <PAGE TURN
DS06> . Or some []
091 ?? Bubbles
092 EngT Bubbles
093 Fran *Tá ali um* mouse [pointing towards the book]
094 EngT Good . /Ti and MCa . *não vamos contar a história? ajudas? assim é*
muito melhor . não é? <PAGE TURN DS07>
095 Fran /*Tá ali o* mouse . [pointing towards the book]
096 JF Car
097 ?? Car
098 ?? #####
099 EngT Would he like a /car?
100 Caro /A mouse [pointing towards the book]
101 EngT A mouse . well done Caro . a mouse . <PAGE TURN DS08> . Or
maybe a []
102 ?? Doll.
103 EngT /Doll
104 Fran /*Ta ali a* mouse
105 EngT There's another mouse . well done
106 Caro *E um sapato.*
107 EngT And a shoe . and they are dancing . /aren't they? dancing . Jasper's
dancing with the doll . *nós podemos dizer* dancing . *Não é?* <PAGE
TURN DS09> . Or a robot?
108 ? /Dancing
109 Caro O mouse [pointing towards the book]
110 EngT Ah ha . with another mouse . ha ha ha . <PAGE TURN DS10>
111 JS Jack/ in the box.
112 ?? /Jack in the box
113 EngT Well done . Will he:
114 MM :Mouse [pointing towards the book]
115 EngT There's another mouse . a mouse . well done MM . Will he /choose a
Jack in the box?
116 ? /A mouse
117 ?? No
118 EngT No <PAGE TURN DS11> . No Jasper doesn't want:
119 JF :Jasper like Jasper
120 EngT Just like Jasper . well done . Jasper doesn't want any of these.

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

121 ? //Jasper
 122 ?? //No
 123 EngT What has he chosen? <PAGE TURN DS12>. Haa
 124 ? Jasper
 125 ?? SIM
 126 EngT A little cat. /Just . like . Jasper
 127 ?? /Just like Jasper
 128 ? *Dois*
 129 EngT There are two Jaspers now aren't there? <PAGE TURN Pp>. and
 here's Jasper /playing with a little Jasper . well done JF . playing with
 the little Jasper . well done that's great
 130 JF /Playing

SCHOOL 01 - *Just like Jasper* SESSION N°5
 14th January 2009

Mat + MF + Fran + Ant + Gui + Tom
Cat + Ter + FranS + MM + JF +
Caro
In + Lu + Ti + Rod + M ^a C
Jac + JS + MA + Dan

Total 05m 49s

001 EngT *Então ouvi dizer que alguns de vocês estiveram a ver o livro, é verdade?*
 002 M^aC *Sim eu vi*
 003 EngT *Tu viste?*
 004 MA *Eu também*
 005 ? *Eu Também*
 006 ?? ###
 007 MF A doll . a doll
 008 EngT A doll . *espera espera espera* [showing FRONT COVER] what's the title?
 009 FranS É Jasper like
 010 ?? //Like Jasper like jasper like Jasper just Jasper just like Jasper
 011 JS //Just like Jasper
 012 JS No
 013 EngT Sh sh sh JF let's hear JF . sh sh sh . *vamos ouvir o JF . ele disse muito bem*
 014 JF Jasp like Jasper
 015 EngT /Just like Jasper, can we say it together? //Just like Jasper . ok .
 <PAGE TURN P3> . Jasper's got an en/velope
 016 ?? /Just like Jasper
 017 ?? //Just like Jasper
 018 Ti //Jasper Jasper
 019 ?? /velope
 020 MF *A moeda*
 021 EngT <PAGE TURN P4> With . that's right . with some birthday money
 022 ?? Money
 023 EngT Money . money . some birthday money . [pointing at title page] . what's
 the title? / Just like Jasper . well done
 024 ?? / Just like Jasper
 025 Jo ###
 026 EngT ### ### tal e qual o Jasper . não é? <PAGE TURN DS01>

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

Jasper is going to the toy shop:

027 Jac : *Eu tenho lá em casa*
 028 MF A mouse . a mouse
 029 EngT [smiling at Jac] with his birthday money
 030 MF A mouse
 031 EngT A mouse?
 032 MF *E a ball*
 033 EngT And a ball . ok . just a minute . Jac
 034 ?? Bubbles . car . mouse
 035 EngT Jac . sh sh sh . Jac *disse uma coisa que eu queria ouvir . diz lá Jac*
 036 Jac Ball
 037 EngT *Não tu disseste que tu tinhas o quê em casa amor? tinhas o quê?*
 038 Jac *Tenho um gato*
 039 EngT Ah you've got a cat ok . <PAGE TURN DS02> ok . What will he buy?
 In . can you give me one of these?
 040 In Doll
 041 EngT A doll . perhaps he'll buy a doll . MA
 042 MA Bubbles
 043 EngT Some bubbles maybe
 044 MF Ball . a ball
 045 EngT Sh sh sh Lu?
 046 Lu A ball
 047 EngT Maybe a ball . ok . Ter?
 048 Ter Ur, ur, ur. *caixa* box
 049 EngT A Jack in the box . /ha ha ha . Ant?
 050 Ter / Ha ha ha
 051 Ant /Car
 052 EngT /Can you sit down FranS please?
 053 Ant A car
 054 EngT A car maybe . excellent . Caro?
 055 ? Bubbles
 056 EngT Caro?
 057 Caro Jasper
 058 EngT Jasper? Maybe a little cat just like Jasper . Dan
 059 Dan Mouse
 060 EngT Mouse. A clockwork mouse . ok . Rod what were you going to say?
 061 Rod Ball
 062 EngT Maybe a ball . that's right . JF?
 063 JF A car
 064 EngT Or a car . a red car . Gui
 065 Gui Cat
 066 EngT A cat . ok [points to Ti]
 067 Ti Um /[2 secs] bubbles
 068 MF / Ball
 069 EngT Some bubbles . ok . well done . <PAGE TURN DS03> Will he
 choose a [] /ball?
 070 ?? /Ball . no
 071 EngT <PAGE TURN DS04> Or perhaps a clockwork /[] /mouse? //No
 072 ?? / No
 073 ?? /Mouse
 074 ?? //NO
 075 EngT <PAGE TURN DS05> A noisy /dr drum?
 076 Jac /*Tá ali a mouse* [pointing towards the book]
 077 ?? //NOOOO
 078 EngT //Yes . there's a mouse . good Jac

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

079 Fran //Tá ali a mouse . tá ali a mouse [pointing towards the book]
 080 MF //Bum . bum . bum . bum . bum . /bum . [pretending to play the drums]
 081 EngT /Boom boom . a noisy drum
 082 MM Tá ali a mouse [pointing towards the book]
 083 EngT There's a mouse . that's right . a mouse <PAGE TURN DS06>
 084 ?? //Mouse
 085 Jac //Tá ali a mouse [pointing to recto page]
 086 Caro //Bubbles
 087 ?? //bubbles
 088 EngT Or some []
 089 JS //Bubbles
 090 Tom //Bubbles
 091 ?? //Bubbles
 092 EngT Bubbles . Jack in the box is next is it? <PAGE TURN DS07>
 093 Dan No
 094 ?? Mouse . mouse . eeee . zzzz
 095 EngT Sh sh sh
 096 Tom Tenho chi chi
 097 EngT Would he . would he:
 098 ?? ://####
 099 ? ://Tom não fez lá em baixo
 100 EngT Sh sh Ter? Would he like a car?
 101 JS //No
 102 ?? //Noooo
 103 EngT No <PAGE TURN DS08> Or maybe //a doll?
 104 ?? //A mouse
 105 EngT A mouse . Or maybe a doll? no
 106 ?? No [shaking heads]
 107 EngT <PAGE TURN DS09>
 108 ?? MOUSE [pointing towards the page]
 109 EngT There's a mouse . but what's next?
 110 ? Não
 111 EngT What is it? ro:
 112 JF A robot
 113 EngT Robot ha ha ha . a robot
 114 ?? Nooo
 115 EngT Sh sh . can I read it? Or a robot? . ó FranS? ### <PAGE TURN DS10>
 116 ?? //MOUSE [pointing towards the page] MOUSE
 117 Jo //Tá ali um mouse [pointing towards the page]
 118 ?? //###
 119 EngT //A mouse . very good
 [Noise 4 secs]
 120 EngT //Jack in the box . a mouse
 121 ? //Mouse
 122 EngT Can I read it? sh . /can I read it? /sh sh sh . *estas páginas têm coisa para ler . e vocês têm de ouvir não é? posso ler? vocês podem ajudar se quiseram . tá bem?* Will he chose a []
 123 ?? /Mouse
 124 JS /No
 125 ? Box
 126 EngT Jack /in the box?
 127 ?? /In a box
 128 ?? No

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

129 EngT <PAGE TURN DS11> No. Sh sh sh . Jasper doesn't want any of these.

130 JS */Igual a ele*

131 EngT /What . what has he chosen?

132 Jac *Tá ali a mouse*

133 EngT //There's a mouse there . and another one there

134 ?? *//###*

135 EngT <PAGE TURN DS12> Haa . It's a:

136 ?? :YES [children clap hands]

137 ?? :SIM [children clap hands]

138 EngT It's a little/ [] cat . /just . like . Jasper . MA *disse aquilo tão bem . diz lá outra vez . It's a*

139 MA */little cat*

140 ?? */Just like Jasper*

141 MA (very quietly) Little cat

142 EngT *Mais alto*

143 MA Little cat

144 EngT Ah . well done . just like Jasper

145 ?? *//Just like Jasper*

146 ?? *//###*

147 EngT <PAGE TURN Pp> /And here's Jasper. what's he doing? is he swimming? what's he doing with the little cat? he's [miming running] running?

148 Rod */Jasper . Jasper . Jasper*

149 JS No

150 ?? No [Shaking heads]

151 EngT Is he singing [miming holding a microphone]

152 ?? No

153 MA Playing

154 ?? Playing

155 EngT He's playing . ahh he's playing . *vocês sabem* . and here with the doll [flicking through the pages of the book]

156 JS *Eu disse*

157 EngT [holding up Jasper and the doll dancing illustration] . what's he doing? is he swimming what's he doing MF?

158 EngT He's da. da []

159 MF Dancing

Annex 5: Transcriptions

SCHOOL 01 - *Just like Jasper* SESSION N°6
15th January 2009

Mat + Jo + Fran + Caro + MA + Lu
Cat + JS + Rod + Ter + Ti + Ant
Jac + In + FranS + M^aC + JF + Dan+ MM
Gui + Tom + MF

Total 03m 14s

001 EngT *Estiveram a ver o livro na biblioteca?*
002 M^aC *Sim*
003 EngT *Yes?*
004 ? *Yes*
005 EngT *Yes . Sandie vai contar a história . se vocês querem ajudar a contar fico muito feliz . não precisa de levantar a mão JS . /Vão ajudar a Sandie contar a história . pode ser? acho que vocês já sabem /a história não?*
006 MF */E há outra história ##*
007 MF */A doll a dançar .*
[pretending to dance with her arms]
008 EngT *That's right . the doll is dancing [Holding up the FRONT COVER] so . what's the name of the book?*
009 ? *Jasper like Jasper*
010 ?? *//Just like jasper*
011 EngT *//Just like jasper . /<PAGE TURN P3>*
012 Tom */ ###*
013 ?? *###*
014 EngT *Just like Jasper . Jasper sh . Jasper's got an en[]*
015 MF *Uma moeda*
016 EngT *An en an /envelope [pointing to the illustration] <PAGE TURN P4> and in the envelope he's got a []*
017 JF */Envelope*
018 MF *A moeda*
019 EngT *Got some money . birthday money . yeah? birthday money . (whispering) Just like Jasper <PAGE TURN DS01> I'm going to read it . Jasper's going to the [] /toy shop . /with his birthday [] / money*
020 ?? */Toy shop*
021 ? */Money*
022 MF */Não*
estava lá a senhora
023 EngT *Não conseguem ajudar a Sandie a contar . acho que sim . <PAGE TURN DS02> /What will he . put your hands down . put your hands down*
024 MF */Doll*
025 Gui *Doll*
026 Tom *Ball*
027 Gui *Doll*
028 EngT *Baixem os braços . What will he buy?*
029 ? *A mouse . a mouse . a mouse*
030 ?? *A mouse*
031 EngT *<PAGE TURN DS03> Will he choose a . Will he choose a []*
032 Gui *Ball*
033 EngT *Ball?*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

034 ?? No
 035 EngT <PAGE TURN DS04> Or perhaps a clockwork [gesturing to the children to say the word] []
 036 ?? MOUSE
 037 ?? Nooo
 038 EngT No
 039 ? A Box
 040 EngT <PAGE TURN DS05> A noisy []
 041 ? Mouse
 042 ?? Mouse . mouse
 043 EngT There's a mouse . /but what's this? [pointing to illustration] . A noisy dr []
 044 MF /Bum bum bum bum bum
 045 ?? Drum
 046 EngT MF sit down MF please . A noisy drum . *Jo não consegues ajudar a Sandie a contar?* <PAGE TURN DS06>
 047 ?? //A mouse . mouse
 048 ?? //Mouse
 049 ?? //Bubbles . bubbles
 050 EngT *OK . posso ler primeiro?*
 051 ? Bubbles
 052 EngT Fran Jo e Mat . Or some bubbles?
 053 MF No [shaking her head]
 054 ?? No
 055 EngT No . <PAGE TURN DS07> // Would he like a mouse?
 056 //A mouse
 057 ?? *Sim*
 058 EngT *Não está aqui*
 059 ?? *Ali*
 060 EngT There's a mouse [pointing to mouse in illustration] isto é o quê?
 061 ?? Car
 062 EngT A car . Would he like a car?
 063 ?? No
 064 EngT No <PAGE TURN DS08> Or maybe a []
 065 ?? Mouse . mouse
 066 EngT Or maybe a mouse?
 067 ?? No ha ha ha
 068 MF /A doll
 069 EngT /Or maybe a []
 070 MF *É a doll*
 071 EngT a doll . yes . he's dancing with a doll
 072 ?? No
 073 ? A doll
 074 Ter A dancing no
 075 EngT <PAGE TURN DS09>
 076 MF A box . a box
 077 Gui Mouse . a mouse
 078 ?? Mouse
 079 EngT A mouse . *mas o que é que a história diz? não fala do mouse . pois não?*
 080 ?? No
 081 EngT Or a []
 082 Ti Robot
 083 EngT Well done Ti. a robot
 084 Tom No

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

085 EngT <PAGE TURN DS10>Will /he choose a [] Jack in a box?
 086 JF /Jack in the box
 087 ?? Mouse
 088 EngT A mouse
 089 MF *Fui eu que disse*
 090 ? Jack in the box
 091 EngT *Agora vou ler as palavras tá bem - não dizem nada . pode ser? são capazes? vamos ver .* <PAGE TURN DS11> . haa No Jasper doesn't want any of these . What has he chosen?
 092 ? *Sim*
 093 JF Cat
 094 EngT <PAGE TURN DS12> It's a []
 095 MA Little cat
 096 EngT A little cat . Well done MA . can you say? it's a /little cat, just like Jasper . well done . <PAGE TURN Pp> . and here we've got Jasper is []
 097 /little cat, just like
 Jasper
 098 JF Playing
 099 EngT Playing . well done JF . very good

SCHOOL 01 - *Just like Jasper* SESSION N°7
 19th January 2009

MM + JF + In + Ped + Jo + JS
 Caro + Dan + Mat + Ant + Lu
 M^aC + Ti + Fran + FrC + MA + Rod
 Tom + Jac + FranS + Cat + Ter +
 Gui

Total 03m 15s

001 EngT *Na quarta feira vocês vão contar /para a Sandie e o Cookie e para a Cammy não é? Pois [5 secs] right . estiveram / a ver o livro na biblioteca?*
 002 MF / A doll
 003 ? / Jasper
 004 Fran Casper
 005 ? //Jasper like Jasper
 006 ?? //Just like Jasper
 007 EngT [Conducting children to chorus the title together]
 008 ?? Just like Jasper
 009 EngT Very good [indicating to M^aC that she can talk]
 010 M^aC *Ó Sandie quando veio cá a minha mãe eu disse o nome do livro e também disse em Inglês*
 011 EngT *Já disseste? boa . ok* <PAGE TURN pg 3> . Jasper's got an []
 012 ?? ###
 013 Ti Envelope.
 014 EngT Envelope . well done Ti . <PAGE TURN pg 4> and in the envelope he's got some m[]
 015 MA Money
 016 EngT Money . well done MA . some money . Just like Jasper . < PAGE

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

TURN DS01 > Jasper' s going to the toy [] /shop with his
/birthday money . < PAGE TURN DS02 > haaa . what will he buy?
017 ?? / Shop
018 ?? /Birthday money
019 ?? [Put hands up to name toys]
020 EngT *Depois dizemos quando chegarmos às páginas tá bem?* <PAGE TURN
DS03>
021 ?? Ball
022 EngT Will he choose /a ball?
023 Ter /A ball?
024 ?? Noooo
025 EngT < PAGE TURN DS04 > /### or perhaps a clockwork /mouse?
026 Tom /Mouse
027 ?? /Mouse
028 ?? No [shaking their heads]
029 EngT No < PAGE TURN DS05> a noisy:
030 Jac :Mouse [pointing towards the book]
031 Ter Mouse . *tá ali a mouse* [pointing towards the book]
032 EngT Sh sh sh . a noisy drum
033 ?? No
034 EngT And there's a [] /mouse . no
035 ?? /Mouse
036 EngT < PAGE TURN DS06 > Or some:
037 ?? MOUSE
038 ? Bubbles
039 EngT Or some []
040 Tom Bubbles
041 Fran //Bubbles
042 ?? //###
043 Jac mouse
044 EngT There's the mouse . well done . *olha vamos tentar dizer a história . e
depois podemos procurar a mouse . pode ser? vamos ver* < PAGE
TURN DS07>
045 Tom CAR
046 EngT Would he like a car?
047 ?? No
048 Jac Mouse [pointing to mouse and shaking her head]
049 EngT There's the mouse ha ha ha < PAGE TURN DS08> . /or maybe a []
050 Fran / O mouse [pointing
towards book] . o mouse *tá ###*
051 Tom Mouse
052 ?? Doll
053 Ter A doll
054 EngT A doll
055 Jac Moooooooooouse [wagging finger towards book]
056 Fran /O mouse *está a fugir rápido para o gato não o pisar*
057 M^aC /*Sapato . sapato . sapato* [pointing towards book]
058 EngT That's right . a shoe . she's lost her shoe
059 ? *Sapato*
060 MF *Sapato*
061 EngT MF . what's she doing? she's []
062 MA Dancing.
063 EngT Dancing . that's right . well done < PAGE TURN DS09> . Or a []
064 ? Robot
065 EngT Robot?

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

066 Jac //Mouse
 067 ?? //###
 068 EngT And a mouse <PAGE TURN DS10> Will he choose a Jack in /the box?
 069 ?? /in the box?
 070 Jac //Mouse.
 071 ?? //Nooo
 072 EngT There's the mouse ha ha ha . < PAGE TURN DS11> . No Jasper /doesn't want any /of these
 073 ? /Mouse
 074 JS /Mouse
 075 ? /Mouse
 076 EngT /What has he chosen? < PAGE TURN DS12> haaaa
 077 Ter Jasper likes Jasper
 078 EngT A little /cat just like Jasper . that's right and then < PAGE TURN V13>
 079 ?? /Cat just like jasper
 080 Fran *Dois gatos* [showing two fingers]
 081 Ter Playing.
 082 ?? Playing
 083 EngT Yes he's playing isn't he?
 084 Ter Playing
 085 EngT He's playing with Jasper . Jac
 086 Jac *Tenho* gat* just like Jasper
 087 EngT *Tens um gato* just like Jasper? a cat? *tens de trazer para nós vermos . tá bem?*
 088 Jac *Mas não é ###*

SCHOOL 02 - *Just like Jasper* SESSION N° 1
 6th January 2009

Classroom layout

Caro + Mat + RR + Mar [Ed]
GonP + Rui + Ti + Rod + Ad
Sal + Nic + RC + Fil + Car
GonS + Ri + JP + JS
Dan

Total 09m 35s

001 EngT *Conseguem ver não é Fran?*
 002 Jor *É um gato com um rato*
 003 EngT That's right . it's a cat:
 004 Dan : *Eu não consigo ver*
 005 EngT [Shows FRONT COVER to Dan] ha ha ha
 006 Jor *Ele está a brincar com o rato*
 007 EngT It's a cat
 008 JP Cat
 009 Ri */Ele tá a brincar com o rato*
 010 ? *Tá aí um gato*
 011 EngT Cat . *nós sabemos dizer cat*
 012 Jor *//Não é para falar* [pointing to the words of the title]
 013 Rod //Cat
 014 Fil //Cat

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

015 EngT /Cat [nodding]
 016 Ad /Eu já sabia há muito tempo
 017 Jor Têm letras as cores [pointing to the words of the title]
 018 EngT Tem letras com cores . que é o título . não é? querem que eu leia o título?
 019 Jor Sim
 020 ?? SIM
 021 JS Tá aí uma letra que é minha /[pointing to title and getting up to touch the book cover] . esta letra é minha . e esta também [pointing to individual letters]
 022 Jor /Tá ali:
 023 PreT //Olha mas agora não vamos falar das letras
 024 Rod //[Getting up to point to the book and making a capital 'r' shape in the air] Aquilo é a minha
 025 ? //Aquele é minha
 026 Fran Muitas letras minhas
 027 EngT Deve haver letras dos nomes de todos os meninos . não é?
 028 GonS Também tem uma do meu nome
 029 Jor Aí . aí . /aí três [showing three fingers]:
 030 Dan /Tem duas letras minhas
 031 EngT [Holds up yellow face] /Sh . sh . sh
 032 Fil /Aí tem duas letras minhas
 033 EngT Tem montes de letras de todos os meninos . posso ler o título da história . posso? Just like Jasper. Tal e qual a Jasper. Eu acho que este gato, o nome dele é Japser
 034 Jor (Whispering to himself) Just . just like
 035 EngT Just like Jasper, Tal e qual o Jasper
 036 Jor Jasper
 037 EngT Jasper . well done Jor
 038 Caro Jasper
 039 ?? Jasper
 040 EngT [Pointing to the clockwork mice] São o quê?
 041 Sal //Rats
 042 ?? //Rato
 043 EngT Ha ha rat . well done . they're rats . well done Sal . também podemos dizer mouse
 044 Rui Ia mouse
 045 ?? Mouse Mouse
 046 EngT Mas é verdadeiras?
 047 Caro Não . são de andar à corda, são de brincar
 048 EngT São brinquedos . /não é Fran? são brinquedos . em inglês nós dizemos clockwork mouse . /clockwork mouse . /Fran . não . eu não sei o que é que está lá dentro . [opening book and closing again] vocês conseguem imaginar o que é que está dentro? a história vai ser sobre?
 049 ? /São de corda
 050 Ri /(silently mouthing) Clockwork mouse
 051 Caro /Conta a história
 052 RR Gatos
 053 EngT Cats . mais alguma coisa
 054 ? Ratos
 055 EngT And clockwork mouse . vamos lá ver <PAGE TURN pg 3>
 056 ? E ratos
 057 EngT There's Jasper
 058 JS Jasper
 059 Jor Uma carta

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

060 EngT *Uma carta*
 061 JS *Vai tentar comer a carta*
 062 EngT *An envelope . o que é que está lá dentro do envelope?*
 063 Jor *Papel*
 064 EngT *Um papel . mais alguma coisa que podia estar dentro*
 065 Rui *É a carta*
 066 EngT *Uma carta*
 067 Nic *Um desenho*
 068 EngT *Um desenho . mais? o que é que nós normalmente encontramos nos envelopes?*
 069 Mat *Envelope*
 070 EngT *RC?*
 071 RC *Um envelope*
 072 EngT *Dentro de envelope? [2 secs] Ad*
 073 Ti *Letras*
 074 EngT *Letras . letras . mas que tipo de:*
 075 ? *:Papel*
 076 JP *E uma carta*
 077 EngT *Uma carta . Ok . será que é uma carta? vamos ver*
 078 Dan *Um brinquedo*
 079 EngT *Um brinquedo? dentro de envelope?*
 080 RR *Fininho deve ser um brinquedo fininho*
 081 EngT *Um brinquedo fininho . um . é possível*
 082 Nic *Deve ser um dos ratos de andar à corda*
 083 EngT *Talvez . um clockwork mouse lá dentro . mas duvido . vamos ver .*
 <PAGE TURN pg 4 > . ahhh
 084 Jor *Uma moeda*
 085 JS *Uma moeda*
 086 EngT *It's money . sabes que o Jasper fez anos e recebeu um cartão dentro de envelope com uma moeda . some Money . o que é que ele vai fazer com este money?*
 087 Ad *Vai pôr no mealheiro*
 088 EngT *É uma coisa que ele podia /fazer*
 089 Jor */Ou vai comprar alguma coisa*
 090 Fran *Vai pôr no mealheiro*
 091 Ti *Vai pôr na carteira*
 092 EngT *Na carteira para ir às compras . e onde é que ele vai às compras?*
 093 Ad *Ao super*
 094 EngT *The supermarket . OK*
 095 Dan *O Continente*
 096 EngT *O Continente . ha ha ha . mas ele vai comprar farinha e manteiga com o dinheiro dele*
 097 ?? *Não*
 098 Caro *Ao mercado*
 099 EngT *Vai comprar peixe?*
 100 Rui *Ao Intermarché*
 101 EngT *RC*
 102 RC *Os ratos*
 103 Fran *Ao Intermarché*
 104 EngT *Talvez o RC tem razão. onde é que nós podemos comprar um clockwork mouse?*
 105 Rui *Intermarché*
 106 ? *Numa loja.*
 107 EngT *Numa loja de sapatos?*
 108 ?? *Não . ha ha ha*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

- 109 EngT *Numa loja de roupa?*
 110 ?? *Não*
 111 Dan *Numa loja de brinquedos*
 112 EngT *Ahhh . ouviram a Dan? diz lá outra vez Dan*
 113 Dan *Vai a uma loja de brinquedos*
 114 EngT *Ahhh. eu acho que o Jasper vai à loja de brinquedos . vamos ver*
 < PAGE TURN DS01 > Haaa
 115 Mar *Um moeda outra vez*
 116 Fran *É uma moeda*
 117 EngT *That's right . /it's the money. posso ler?*
 118 Fran */Uma moeda*
 119 EngT *Jasper is going to the toy shop . (whispering) olha acertou a Dan .*
vai a loja de brinquedos. haaaa . with his brithday money
 120 Caro *Vai comprar uns gatinhos*
 121 EngT *That's right . < PAGE TURN DS02> Ahh the toy shop*
 122 Caro *doll*
 123 EngT *A doll . well done Caro*
 124 Jor *Doll [pointing towards the book]*
 125 ? *Car*
 126 ?? *Car*
 127 ?? *Ball*
 128 EngT *A car . a ball*
 129 Rui *Car . /car*
 130 EngT */What else can we see?*
 131 Rui *Car*
 132 JP *Também tá lá uma doll*
 133 GonS *Também tá lá uma bola com pintinhas*
 134 EngT */A ball . that's right . /a red /and white ball*
 135 Rui */Car [pointing towards the book]*
 136 Fran */Car . /car*
 137 GonP */Roller skate*
 138 EngT *[holding up the yellow face] woah . diz lá GonP*
 139 GonP *Roller skate*
 140 EngT *Roller skates . well done . mas não estou a ver . estão aí? roller*
skates?
 141 Sal *Estão aí . estão aí os ratos a tocar*
 142 EngT *That's right . a clockwork mouse . vamos ver*
 143 Ri *### [pointing towards the book]*
 144 ? *Mouse*
 145 RR *Olha aí um tambor [pointing towards the book]*
 146 EngT *Ahh . a drum . well done RR*
 147 Jor *Uma boneca [pointing towards the book]*
 148 EngT *A doll . já dissemos*
 149 Dan *A boneca*
 150 EngT *Já dissemos . posso ler as /letras? posso? /What . What will he buy?:*
 151 Fran */UMA BONECA*
 152 Mar */Olha ali uma bola*
 153 EngT *Sh sh . o que é que ele vai comprar? What will he buy? o que é que*
ele vai comprar?
 154 ? *Os ratos?*
 155 EngT *< PAGE TURN DS03> Ummm Will he choose a ball? Será que ele*
escolhe uma bola?
 156 ?? *Não . os ratos*
 157 Ri *Ball*
 158 EngT *A ball < PAGE TURN DS04> Will he choose a clockwork mouse?*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

159 Ri *Rato*
 160 Dan *Simm*
 161 EngT You think so? no
 162 Ri *Rato*
 163 EngT I don't think so . < [PAGE TURN DS05](#)>ahhh . A noisy drum boom
 boom boom . /A noisy drum
 164 Fran /[Imitating playing a drum] Boom, boom, boom
 165 [Disruption 08m15s - 08m 22s]
 166 EngT <PAGE TURN>
 167 JS *Olha*
 168 EngT What's that?
 169 JS ### *bolinhas*
 170 Bubbles . /bubbles . do you think he'll buy some bubbles? no? ok .
 <[PAGE TURN DS06](#)>
 171 JS /*Bolinhas*
 172 Ri Car
 173 EngT A car
 174 RR *Sim*
 175 Fran *Eu sou essa*
 176 EngT A car . no? < [PAGE TURN DS07](#)>
 177 RR *Sim car*
 178 EngT <[PAGE TURN DS08](#)> . A doll
 179 RR *Sim*
 180 ?? [Laughing]
 181 EngT Yes Is he going to buy a doll?
 182 ? *Parece vai beijar*
 183 GonS */Vai beijar . mas ela não se mexe*
 184 EngT */Ahh . o que é que ele está a fazer?*
 185 GonS *A dançar*
 186 EngT *A dançar*
 187 RR *Perdeu um sapato*
 188 EngT Oh my goodness . she's lost a shoe . *mas o GonS disse que /ela não*
se mexe . e ele tem de segurá-la bem . não é GonS? < [PAGE TURN](#)
[DS09](#)>
 189 Dan /*Parece a*
parece a Cinderela
 190 GonS *Robô*
 191 EngT A robot . maybe he'll buy a robot?
 192 Sal *Sim . /robot . robot*
 193 GonS */Ele come assim o rato*
 194 EngT A robot and a mouse . well done GonS
 195 ?? #####
 196 EngT *Vamos ver . < [PAGE TURN DS10](#)>*
 197 Nic *//Ele vai escolher os ratos*
 198 ?? //#####
 199 Dan *Parece um palhaço*
 200 EngT *Isto é o quê? ## o nome?*
 201 ? *Um palhaço*
 202 PreT *###*
 203 ? *É um palhaço*
 204 GonS *É um palhaço*
 205 EngT No, no It's a Jack in a box
 206 GonS *É um palhaço*
 207 EngT A Jack in a box
 208 ? Box

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

- 219 EngT [holding up the yellow face] *Olha RR e Fran estou muito triste . Fran? não é assim que nós sentamos pois não?*
- 210 Sal *O Sandie . eu estava assim*
- 211 EngT *Estavas . estavas*
- 212 JP *E eu também*
- 213 EngT *Muito bem . so a Jack in the box . do you think he'll have? < PAGE TURN DS11> ummm No Jasper doesn't want any of these não quer numa destas*
- 214 Ri *Tá ball . olha olha*
- 215 EngT *No . no . he doesn't want them*
- 216 GonS *Então era o robô*
- 217 EngT [pointing to the recto page] *What's he chosen? vamos ver /< PAGE TURN DS12>*
- 218 Ti *Tá mal*
- 219 Nic */Eu já sabia*
- que era os ratos*
- 220 EngT *Ahh*
- 221 RR *Sim*
- 222 Dan *É um gato*
- 223 EngT *It's a little /cat*
- 224 ? */cat*
- 225 ? *É o filho*
- 226 EngT *Não é nada it's a little cat just like /Jasper . tal e qual a Jasper . just like /Jasper*
- 227 Ri */Gato . gato*
- 228 Mar *É o filho dele?*
- 229 EngT *Achas que é o filho?*
- 230 ? */Sim*
- 231 ? */Não*
- 232 EngT *Não*
- 233 Ad *E o amigo é verdadeiro*
- 234 EngT *É o amigo dele e o amigo é verdadeiro?*
- 235 ?? *Não*
- 236 Caro *É um peluche*
- 237 EngT *É um peluche . it's a little cat . a toy cat . não é?*
- 238 ? *É um peluche*
- 239 EngT *< PAGE TURN V13> Afinal não queria nada das coisas . está aqui a brincar*
- 240 Rui *Só queria o gato de peluche*
- 241 EngT *That's right . just like Jasper . não é?*
- 242 JP *Já acabou a história*
- 243 ? *Vitória . vitória acabou a história*

Annex 5: Transcriptions

SCHOOL 02 - *Just like Jasper* SESSION N° 2
7th January 2009

[Aux]
JP + Rod + Mat + Mar [Ed]
Nic + Jor + JS + Ti + Fran
GonP + Rui + Dan + Fi
Ri
Rui + JS + RR + Ad + Cari

Total 05m 52s

001 EngT *Olha quem é que consegue lembrar o nome deste livro?*
002 ?? *Jasper*
003 EngT *Jasper . Jasper. Just like Jasper não é? tal e qual a Jasper . Just like Jasper*
004 Jor *Ele não vai comprar aquilo*
005 Mat *Não vai comprar um rato . vai comprar um gato*
006 EngT *Não vai comprar o clockwork mouse? no?*
007 ?? *###*
008 RR *Vai comprar um amigo*
009 ? *Ele vai comprar um peluche*
010 Ad *Não sabemos porque ainda não vimos*
011 EngT *Não*
012 Jor *Ele vai comprar um peluche*
013 ? *Um gato peluche*
014 EngT *Ele vai comprar um gato peluche que é just like Jasper não é? tal e qual a Jasper. não é?*
015 GonS *Mas não se mexe*
016 Ad *É igual a Jasper.*
017 EngT *É por isso o nome do livro é Just like Jasper Não é? [turning the book around] e aqui atrás . vocês já viram? com certeza . se já viram o livro ali /alguém lembra o nome de este brinquedo?*
018 Fran */Não . não*
019 Rui *Palhaço*
020 EngT *Jack in the box*
021 ?? *Jack in the box*
022 ? *Jack in the box*
023 EngT *Jack in the box . ok . (whispering) ### the story . <PAGE TURN pg 3 > (whispering) haaa Jasper's got an envelope*
024 ?? *Uma //moeda*
025 Ti *//Uma moeda*
026 EngT *That's right, with a [] with a [] <PAGE TURN pg 4 > (*
027 ? *Moeda*
028 ?? *//###*
029 ? *//####brinquedos*
030 Ad *Ele fez anos e ganhou uma moeda*
031 EngT *Sh sh sh . a coin . conseguem lembrar o nome em inglês?*
032 ?? *Coin*
033 ? *Coin*
034 EngT *A coin . coin . that's right . because it's his birthday. yes Ad? his birthday . yeah? [reading recto] Just like Jasper. PAGE TURN DS01 > Jasper is going to the toy shop, with his birthday money*
035 ? *Money*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

036 RR Money [looking at Ad]
 037 EngT /Money
 038 Nic /*Vai à loja de brinquedos*
 039 EngT That's right . the toy shop . toy shop . < [PAGE TURN DS02](#)>
 040 Jor Ee aaa
 041 EngT What:
 042 ? :Doll
 043 EngT What will he buy?
 044 RR /Doll [pointing towards the book]
 045 JS /Doll [pointing towards the book]
 046 EngT A doll
 047 RR Car
 048 ? /Car
 049 ? /*Robô*
 050 EngT A car
 051 ?? //Ball
 052 ?? //Car
 053 Mat //Roller skate
 054 ?? //###
 055 EngT Sh sh sh . a robot a robot
 056 Dan Car
 057 ?? Ball
 058 EngT RC
 059 RC Car
 060 EngT A car . Rui
 061 Rui Ball
 062 EngT A ball . good . *mais alguma coisa?*
 063 RR *Um roller skates.*
 064 EngT Roller skates . (whispering) *sabes eles são do robot*
 065 Dan *Então*
 066 RR //Tambor [Pointing towards book]
 067 Jor //###
 068 ?? //###
 069 EngT Jor? Sh sh sh . Jor?
 070 Jor Doll
 071 EngT That's right . a robot . very good
 072 RR /Ratos
 073 Jor /Doll
 074 EngT Doll
 075 Dan Mouse
 076 EngT A clockwork mouse. a clockwork mouse . RR?
 077 RR *Um tambor*
 078 EngT A drum . drum
 079 RR *Presente* [Pointing towards book]
 080 EngT That's it, that's the present . isn't it?
 081 Fran *Boneca*
 082 JS *Eu sei*
 083 RR *Bombons* [Pointing towards book]
 084 JS *Bombons*
 085 EngT In here?
 086 JS *Bombons de bolinhas*
 087 EngT [pointing to JS to repeat]
 088 JS *Bolinhas*
 089 EngT Ah. well done bubbles . bubbles . Well done
 090 ? Bubbles

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

091 JS *Bolinhas assim fiiiiiuu uuuu [pretending to blow bubbles]*
 092 EngT Well done . JS . bubbles / < PAGE TURN DS03 >
 093 RC */Bolinhas assim [moving his arm upwards]*
fiiuuuu
 094 EngT Will he choose a ball?
 095 ?? //No
 096 RR //[Shakes his head]
 097 Jor //[Shakes his head]
 098 EngT < PAGE TURN DS04 > Or perhaps a clockwork mouse?
 099 ? Mouse
 100 ?? No [shaking heads]
 101 EngT RC?
 102 RC *Vai comprar um /peluche de gato ###*
 103 ? */Um gato*
 104 EngT He's going to buy a toy cat . ok . < PAGE TURN DS05 > . ahhh A
 noisy drum?
 105 ?? No [shaking heads]
 106 EngT No . no . < PAGE TURN DS06 > Or some bubbles?
 107 ?? No [shaking heads]
 108 EngT Bubbles.
 109 ?? Bubbles
 110 EngT *Lembraste do desenho não foi JS?*
 111 JS *Foi a . bolinhas.*
 112 EngT That's right bubbles . bubbles . < PAGE TURN DS07 >
 113 Rui *Sou eu*
 114 ?? *Sou eu*
 115 GonS Car
 116 EngT A car . that's right . Would he like a car?
 117 ? *//Sou este*
 118 ?? //No [shaking heads]
 119 EngT No . < PAGE TURN DS08 > . Or maybe a doll?
 120 ?? //No
 121 Dan *//Parece a Cinderela*
 122 ? No
 123 EngT Dan . parece?
 124 Dan *A Cinderela*
 125 Ri *Olha o sapato*
 126 EngT *Cinderela . achas que sim? haaa*
 127 Dan *Perdeu um sapato*
 128 JS */Perdeu um sapato*
 129 EngT */Perdeu um sapato . well done . olha que giro . não tinha pensado
 nessa.*
 130 JS *Ela ela não se mexe*
 131 EngT No . a doll . então o Jasper está a ajudá-la . não é?
 132 JS *### para ela contar com os outros*
 133 EngT Uh ha
 134 RC *Porque ela é um brinquedo*
 135 EngT *É . /it's a toy . but no he doesn't want a doll . < PAGE TURN DS09 >*
 136 RR /No
 137 ? *Robô*
 138 JS *//Esse é um robô*
 139 ?? //No
 140 EngT Or a robot?
 141 ?? No [shaking heads]
 142 Dan */### um rato*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

143 EngT /No
 144 EngT It's a clockwork mouse . *não é?*
 145 Ad *Afinal não é patins*
 146 JS */Rato*
 147 EngT */No não é patins . it's a robot . not roller skates . < PAGE TURN DS10>* Will he choose a Jack in a box
 148 ?? *//No [shaking heads]*
 149 Ad *//Tá a tua mãe [speaking to RR]*
 150 RR *//[Gets up and leaves the room]*
 151 EngT *< PAGE TURN DS11>* No. Jasper doesn't want any of these
 152 ? *Ele vai ao médico*
 153 JS *A prenda é o gato*
 154 EngT Yeah you think so . What has he chosen?
 155 ? Chosen
 156 EngT What's he chosen?
 157 ?? SIM
 158 EngT Ahh *< PAGE TURN DS12>* It's a little cat // just like /Jasper
 159 ? *//Sim*
 160 GonS *//É um gato peluche*
 161 PreT /Jasper
 162 Ad *//Sim [clapping hands]*
 163 GonS *//É um gato peluche*
 164 EngT *//Yeah . hooray*
 165 Fran *Eu sou o gato peluche . eu sou o gato peluche . eu sou o gato peluche*
 166 EngT It's a little cat Just like Jasper . *< PAGE TURN copyright>* and there's Jasper and his toy cat . Jasper looks very [] happy
 167 JS Happy
 168 EngT Happy . oh well done
 169 JS *Ele ficou feliz porque encontrou o gato dele*

SCHOOL 02 - *Just like Jasper* SESSION Nº 3
 8th January 2009

Classroom layout

[PreT] Mar + Ti + JP + Jor Fran + Nic + GonP + Mat + Ad (Fil) + GonS + Dan + Cari + Rod JS + RR + Rui + RC
--

Total 06m 32s

001 EngT *Hoje o livro não ficou escondido*
 002 PreT *Não*
 003 EngT *Ainda bem . [getting up to find the yellow face] e vocês viram o livro ontem?*
 004 JS *Sim*
 005 ? *Não*
 006 PreT *E jogaram o running game . não foi?*
 007 EngT *Ai que sorte . ok . o nome do nosso livro [holding up the front cover]*
 008 RR *[pointing to the words on the cover] Like /Jasper*
 009 Rui */Jasper*
 010 EngT Right . Just like Jasper

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

011 Fran *Tem muitas letras minhas*
 012 Jor Jasper
 013 EngT *Fran diz lá*
 014 Fran Like Jasper
 015 EngT Just like Jasper . *Fran estava a dizer que tem montes de letras dele*
 016 Rui *Eu tenho ali uma letra minha* [pointing to the book]
 017 ?? #####
 018 EngT [Turning book around to show **BACK COVER**] Can you remember? .
 what's this? what's this? Jack in the []
 019 ?? ###
 020 EngT Can you remember? Jack in the [] /box . well done . / [turns to front
 cover] a Jack in a box. <**PAGE TURN pg 3**>
 021 RR /Ball
 022 Jor /Olha ali diz são as
letras do abecedário
 023 EngT That's right . yeah . OK
 024 RC *A moeda.*
 025 ? //A carta
 026 ?? //Uma moeda
 027 EngT That's right . Jasper's got an envelope. Jasper's got an envelope.
 028 ?? //Moeda
 029 ? //Loja de brinquedos
 030 EngT < **PAGE TURN pg 3**> There's a coin in the envelope
 031 RR /Olha aí [pointing to the letters on the page]
 032 Rui / [points to letters]
 033 EngT Just like Jasper
 034 RR Just like Jasper [pointing and saying]
 035 EngT Good boy Just like Jasper.
 036 RC Jaaaa sper. [pointing to letters]
 037 EngT < **PAGE TURN DS01**> Jasper is going to the toy shop with his
 birthday money.
 038 ?? *Vai à loja de brinquedos.*
 039 RR Money [making money gestures with his fingers.]
 040 EngT money ha ha ha [imitating RR's hand movements]
 041 Rui Sandie
 042 ?? ###
 043 EngT *Diz lá Rui. sh sh sh . vamos ouvir o Rui*
 044 Rui *O Jasper vai comprar um gato igual a ele.*
 045 EngT That's right . Just like Jasper . well done Rui
 046 RR *É assim* [making money gestures with his fingers.]
 047 EngT That's right . money *é assim . não é? . quando temos money podemos*
fazer assim . não é? RC?
 048 RC *Ele vai à loja de brinquedos.*
 049 EngT That's right . he's going to the toy shop . the toy shop . the toy shop
 <**PAGE TURN DS02**>
 050 JS /Tá ali doll
 051 EngT /What will he buy?
 052 JS *Tá ali doll*
 053 EngT A doll
 054 JS *E ratos*
 055 EngT Clockwork /mouse
 056 JS /e estrela
 057 ? Ball
 058 //Tá ali estrelas
 059 ? //Ball

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

060 ? //Car
 061 EngT Sh sh sh Mat?
 062 Ad //Car
 063 ?? // ###
 064 Mat Ball
 065 EngT A ball . that's right . lots of balls . good . Ad?
 066 Ad Car
 067 EngT It's a big red car
 068 Rui *Bolinhas*
 069 EngT RC . RC
 070 JP Roller skates
 071 EngT Roller skates
 072 RR *Não aquilo é as rodas do robô* [pointing to the illustration]
 073 EngT That's right they belong to the robot . belong to the robot . Rui?
 074 Rui *Bolas de sabão*
 075 EngT Ahh . can anyone remember? /Bu . Bubbles
 076 RR / Bubbles
 077 ? Bubbles
 078 EngT Bubbles
 079 Jor Doll
 080 EngT A Doll . good
 081 Ti *Tambor*
 082 EngT Nic . Nic ?
 083 Nic Doll
 084 EngT A doll . RR
 085 RR *Tambor e um:* [pointing towards the book]
 086 EngT Can you remember in English?
 087 RR *Tambor*
 088 EngT Drum. Drum
 089 Jor / Moving his body rhythmically
 090 RR [/nodding and pointing to illustration again] *Olha aqui . o presente .
está aqui dentro o gato*
 091 EngT That's right . that's the /cat, just like Jasper
 092 Ad /Cat
 093 Rui *Foi aqui que eu disse*
 094 Ad Cat
 095 Rui */Era o que eu disse*
 096 EngT /It's a cat just like Jasper < [PAGE TURN DS03](#)>
 097 RC *É o gato do peluche*
 098 EngT Will he choose a ball?
 099 ?? No
 100 EngT No < [PAGE TURN DS04](#)> Or perhaps a clockwork mouse?
 101 Fil [04m 36s Enters and sits down]
 102 ?? NO
 103 EngT No < [PAGE TURN DS05](#)> A noisy drum?
 104 ?? No [shaking their heads]
 105 RC [points to the illustration quickly] (whispers to himself) *É o gato*
 106 EngT < [PAGE TURN DS06](#)> Or some bubbles?
 107 ?? No [shaking their heads]
 108 RR Bubbles
 109 EngT Ha ha ha bubbles No < [PAGE TURN DS07](#)> Would he like a car?
 110 ?? No [shaking their heads]
 111 Fran *Eu sou este*
 112 EngT < [PAGE TURN DS08](#)>
 113 Rui [Pointing to book] *sou esse*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

- 114 EngT *[Turning back a page] O que é que disseste Rui? querias dizer uma coisa . diz lá*
- 115 Rui *Ele não queria andar neste*
- 116 EngT No <PAGE TURN DS08> Or maybe a doll?
- 117 JS *//[05m 17s leaves classroom]*
- 118 GonS *//[05m 17s leaves classroom]*
- 119 ?? *//No*
- 120 EngT < PAGE TURN DS09> Or a robot?
- 121 ?? No
- [Interruption 16s]*
- 123 EngT < PAGE TURN DS10> Will he choose a . Jack in the box?
- 124 ?? *//No [shaking their heads]*
- 125 Mar *//aquilo como se chama-se?*
- 126 EngT Mar?
- 127 Mar *Aquilo como se chama?*
- 128 PreT *O coelho*
- 129 EngT Oh the rabbit . A rabbit Jack in the box . não é?
- 130 RR *E o verde?*
- 131 Jor Caterpillar
- 132 EngT A caterpillar. well done Jorge
- 133 Nic *E aquilo é uma doll*
- 134 EngT A doll that's right
- 135 RR *Não . um boneco.*
- 136 EngT A doll . *Um boneco é um doll.*
- 137 RR *[pointing to the boxes in the illustration] Olha ali . estrela . riscos . e riscos*
- 138 EngT Stars and stripes and you've got stars
- 139 Jor Caterpillar.
- 140 EngT A caterpillar
- 141 RR *[pointing alternately at recto and verso pages] Aquilo e aquilo queres juntar aquilo*
- 142 EngT *São pares não é? muito bem RR . sabes que Jack in a box podem ser assim ou podem ser assim como o rabbit e como a caterpillar . Pode ser qualquer cara. É a maneira que eles funcionam que é Jack in the box*
- 143 RR *Ou pode ser um gato*
- 144 EngT *Pode ser um cat . tens razão*
- 145 RR *Ou pode ser uma vaca [pointing to the posters on the classroom wall]*
- 146 EngT *Olha . ha ha ha*
- 147 Rui *Ou uma zebra [pointing to the posters on the classroom wall]*
- 148 EngT Or a zebra
- 149 Rod *Pode ser um bicho*
- 150 Jor *Pode ser um um um um dragão*
- 151 EngT A dragon . wow
- 152 RR *Ou pode ser um porco*
- 153 ? *Um homem aranha*
- 154 Jor *Pode ser um morcego*
- 155 RR *Ou pode ser um porco*
- 156 EngT *Pode . pode ser qualquer coisa . <PAGE TURN DS11> /um Jack in the box*
- pode ser qualquer coisa*
- 157 ? */Pode ser um carro*
- 158 ?? *//No*
- 159 GonP *//Também pode ser um robô*
- 160 EngT A robot . that's right . No /Jasper, doesn't want any of /these. no

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

161 Jor /####
 162 RC /No [shaking
 his head]
 163 Nic *Agora está a encontrar mesmo o gato*
 164 EngT *Ai é? What has he chosen?*
 165 Rui *Sim Sim*
 166 ?? ###
 167 EngT < PAGE TURN DS12> Ahh It's a little /cat
 168 Nic /Eu adivinhei
 169 EngT That's right . it's a little cat //Just like Jasper . well done
 170 PreT //Just like Jasper
 171 ?? //Just like Jasper
 172 RR *É igual ao primeiro . Just like Jasper*
 173 EngT *É igual ao título . não é? /Just like Jasper*
 174 RR /Just like Jasper
 175 Rui *É igual a Jasper . Eu sabia que ia ficar lá um gato*
 176 EngT < PAGE TURN V13> Jasper's very happy
 177 RR /Like /Jasper
 178 RC /É igual a Jasper
 179 EngT /Jasper Just like //Jasper . tas quase não é RR? é digno para ver
 180 ?? //Jasper

SCHOOL 02 - *Just like Jasper* SESSION N° 4
 12th January 2009

Classroom layout

JP + Rod + Ti + Mat + Jor [PreT]
GonP + GonS + Mar
Caro + RC + Nic + Fran + Sal
Fi
Cari + JS + RR + Rui + Ri
Ad

Total 05m 03s

001 EngT Wow . what's the book called?
 002 ? Jasper
 003 ? Jasper
 004 ? Jasper
 005 EngT RR?
 006 RR Jasper
 007 EngT Jor?
 008 Jor Like Jasper
 009 Nic Like jasper
 010 EngT Just like //Jasper . well done . Just like Jasper
 011 ?? //Jasper
 012 Nic *Ele vai a uma loja da brinquedos . depois, primeiro tem uma carta e depois sai de lá uma moeda e depois ###*
 013 GonS *E depois as coisas que não quer e espalha tudo*
 014 RC *E depois dra dra dra quer o gato peluche*
 015 EngT Rui
 016 RR *Todas as letras estão:*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

017 EngT : Just a minute RR . Rui . let's listen to Rui
 018 Rui *E ele não quer nada/ ele . só quer um gato peluche*
 019 ? */O rato*
 020 EngT Just like Jasper . he doesn't want any of those toys . no . <PAGE
 TURN pg 3> so here's Jasper with a:
 021 Nic : *Uma carta*
 022 RR *//Moeda*
 023 ?? *//Moeda*
 024 ? *Uma moeda*
 025 GonS *Uma moeda*
 026 EngT What's this? [pointing to the envelope] envelope . envelope
 027 ? Envelope
 028 JS *Ele está a segurar porque* [miming holding the letter like Jasper) . *uma*
carta com aquele dinheiro
 029 [NOISE]
 030 EngT /RC . RC
 031 RR *//*[Mimes having money with his fingers]
 032 RC *Tem uma moeda*
 033 EngT That's right . a coin [miming having money] . /good RR . money isn't it?
 034 Nic *[Mimes having money with her fingers]*
 035 Rui */*[Mimes having money
 with his fingers]
 036 EngT <PAGE TURN pg 4> Ah money
 037 RR Money . like Jasper: [pointing at title on recto page]
 038 EngT Just like Jasper . *//*< PAGE TURN DS01> Jasper is going to the
 toy shop . with his birthday money
 039 RR *//*[Mimes having money with his fingers, hands high in the air]
 040 ?? *//*Just like Jasper . Jasper . Jasper
 041 ? *//*Money
 042 Nic *//É uma loja de brinquedos*
 043 JP *Ó pá . oh RR . RR*
 044 EngT A toy shop . that's right Nic . a toy shop . <PAGE TURN DS02> What
 will he buy?
 045 Rui Car [pointing towards book]
 046 EngT A car maybe . a red car / . Nic?
 047 ? */ Doll*
 048 ?? Ball
 049 EngT [hand up to quieten the calls] [Points to Nic]
 050 Nic *Um gato*
 051 EngT A cat just like Jasper
 052 Rui *Balas de sabão*
 053 EngT Ad
 054 Ad *Bolas*
 055 RR [To Rui] *### robô*
 056 ?? *//###*
 057 Cari *//*A doll
 058 EngT A doll . well done Cari . Caro?
 059 ?? *//###*
 060 Caro *//*A ball
 061 EngT Maybe a ball Ok . Ti
 062 Ti Bubbles
 063 EngT Well done Ti . he might look at some bubbles . Rui?
 064 ? Bubbles
 065 Rui Roller skates
 066 RR *Não . é as rodas do Robô*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

067 EngT Yes that's right . it's the robot's wheels . RC
 068 RR Tambor [Pointing towards book]
 069 RC Car
 070 EngT A car . how do we say *tambor* in English? c an anybody remember?
 071 ? *Tambor*
 072 EngT Dr []
 073 RR Drum
 074 EngT Drum . that's right . well done
 075 RR *Olha ratos*
 076 EngT In English? in English?
 077 RR Ratos
 078 Rui //Mouse
 079 ?? //Mouse
 080 JS Mouse
 081 EngT A clockwork mouse . ok . /<PAGE TURN DS03> Will he choose a /[]
 ball?
 082 ? /Ball
 083 ?? /Ball
 084 ?? No [children shaking their heads]
 085 EngT No <PAGE TURN DS04> Or perhaps a clockwork [] m/ouse
 086 ?? /Mouse
 087 ?? No [children shaking their heads]
 088 Fi [Enters classroom]
 089 EngT Hello Fi . do you want to go over there? that's it . good . < PAGE TURN
 DS05> . A noisy drum?
 090 ?? No [children shaking their heads]
 091 EngT No < PAGE TURN DS06> Or some []/ bubbles? . //well done Ti <
 PAGE TURN DS07> Would /he like a //car?
 092 Ti /Bubbles
 093 ?? //No [children shaking
 their heads]
 094 Rui /Eu sou este
 095 ?? //Car
 096 GonS //Ball
 097 ALL No [children shaking their heads]
 098 EngT No . //< PAGE TURN DS08>
 099 ?? //###
 100 RR Doll
 101 EngT Or maybe a [] //doll?
 102 ?? No
 103 ?? //Doll
 104 ?? //No
 105 Fi *Olha o sapato*
 106 EngT That's right a shoe
 107 JS *Perdeu um sapato*
 108 RR Shoe
 109 EngT A shoe yes . //< PAGE TURN DS09>
 110 Nic *Não* [shaking her head]
 111 GonS *É uma máquina. a segurar um rato*
 112 EngT Or a:
 113 JP *É um robô*
 114 EngT In English . in English
 115 Sal Robot
 116 EngT Robot . well done Sal . /a robot . No . /he doesn't want a robot .
 <PAGE TURN DS10> Will he choose a [] Jack /in a . box?

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

117 ALL /No [children shaking their heads]
 118 ? /In a box
 119 RC /Não [shaking his head]
 120 ALL No [children shaking their heads]
 121 EngT No < PAGE TURN DS11 >
 122 Jor *Pode ser mais # alto*
 123 RR *Olha espalhou tudo* [pointing to verso page]
 124 Nic *É # tá o gato e eu tinha razão* [pointing to recto page]
 125 EngT Ah ha . it's a mess
 126 RC /*Sim* [nodding his head]
 127 RR /*Tudo desarrumado*
 128 EngT A mess . a mess
 129 RC [Pointing towards recto page] *Sim . naquela prenda*
 130 EngT /No. Jasper doesn't want any of these. What has he chosen?
 131 RC /[Shaking his head]
 132 Rod Shoes ooo
 133 Cari *Sim* [nodding her head]
 134 ?? *Sim sim sim*
 135 EngT < PAGE TURN DS12 > /Yes
 136 JS /*Sim*
 137 GonS *É um gato peluche.*
 138 EngT Yes . that's right . listen . It's a little cat . /Just //like Jasper
 139 RR /Ja . like Jasper
 140 ?? //Like Jasper
 141 Fran *Gato peluche*
 142 EngT A little cat . just like Jasper
 143 Rui Just like Jasper [possibly looking at the words and beginning to read?]
 144 EngT < PAGE TURN V13 > Here's Jasper . he's very [] ha
 145 RR [Waving at the book] Pee
 146 EngT Happy isn't he?
 147 Rui Happy [drawing a circle in the air]
 148 JS *Encontrou a gato dentro porque ele estava na . ###*
 149 EngT Ha ha ha

SCHOOL 02 - *Just like Jasper* SESSION N° 5
 14th January 2009

Classroom layout

JP + Caro + Mat + Ti [Aux] Nic + FRan + GonS + Ri + GonP [PreT] Fi +RR + JS + RC + Rod Cari + Rui + Jor + Mar
--

Total 04m 56s

001 EngT [Holding up book cover] What's the title?
 002 Jor Just like:
 003 EngT Nic . Nic
 004 Nic Just like Jasper
 005 Jor /Jus
 006 EngT /Shall we say it together?
 007 ALL Just like Jasper
 008 EngT *Também sabias não é Ruben?*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

009 RR Just like Jasper
 010 EngT Just like Jasper
 011 Jor *Estão aí muitas letras*
 012 EngT Lots of letters
 013 JS *Olha . sabes qual é minha? é aquela* [pointing at cover]
 014 PreT *JS não é preciso . OK?*
 015 EngT *Tá bem . não é preciso JS . OK? <PAGE TURN pg 3>/Jasper's got an en [] //envelope . envelope . that's right . <PAGE TURN pg 4> and in the envelope is a:*
 016 Rod /Like Jasper
 017 ?? //Envelope
 018 RR :Money . money
 019 EngT Money . well done . money very good
 020 ? Money
 021 RR *Ali . aqui* [Pointing to recto page and following the two lines of text in the air]
 022 EngT Just /like Jasper . it's the title.
 023 ?? /like Jasper
 024 ?? //Jasper
 025 ?? //Just like Jasper
 026 EngT Just like Jasper . ok *vamos lá* < PAGE TURN DS01 >
 027 ? /Jasper like Jasper
 028 ? /Just like Jasper
 029 Jor Like Jasper [to himself]
 030 Fi *Vai à loja de brinquedos*
 031 EngT A little cat, just like Jasper
 032 Rod *Uma moeda*
 033 EngT With his money . OK
 034 RR money . money [mimes money with fingers]
 035 EngT money money ha ha ha
 036 ? Money money
 037 EngT Can I read it? can I read it? yes?
 038 PreT *A Sandie vai ler a história . pode ser?*
 039 EngT Can I read it? yeah? ok . Jasper is going to the toy shop
 040 Jor Toy shop
 041 EngT With his birthday/ money . < PAGE TURN DS02 > What will he buy?
 042 RR /Money
 043 ? Car
 044 EngT Perhaps he'll buy a car
 045 ?? ###
 046 EngT Ssh sh . put your hand up . Ri?
 047 ? Car
 048 Ri *Carro*
 049 EngT A car . Mat
 050 JP Ball
 051 EngT Sh sh sh Mat?
 052 Mat A ball
 053 EngT A ball maybe
 054 Caro Doll
 055 EngT A doll . good . RC
 056 RC Bubbles
 057 EngT Some bubbles . good [indicating to Jor to say something]
 058 Ti Eu disse
 059 Jor *Ratos*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

060 EngT In English . in English
 061 Rui Mouse
 062 EngT A clockwork mouse . maybe . RR?
 063 RR *Ah ah ah . as rodas do robô*
 064 EngT *Um robô inteiro* . a robot . a robot OK?
 065 RR [Nods head]
 066 Jor [Pointing to the box illustration on the recto page] Just like Jasper .
 Jasper
 067 EngT A little cat . yes? a little cat . just like Jasper
 068 Rui *Aí aí* [Pointing to the box illustration on the recto page]
 069 RR Ball . ball
 070 EngT *Ali dentro*, in the box . Nic?
 071 Nic In the box
 072 EngT In the box . /a Jack in the box . well done . A Jack in the box
 073 ? /Ball . ball . ball
 074 EngT A ball . ok . *já ouvimos* ball . let's continue
 075 RR *E tambor*
 076 EngT Ahh . how do you say this in English? [pointing to the drum on the recto page]
 077 RR *Tambor*
 078 EngT In English . dr[]
 079 RR //Drum
 080 ?? //Drum
 081 JS *E ratos*
 082 EngT *Já ouvimos* . how do you say *rato* in English? Rui?
 083 Rui Mouse . Ok JS?
 084 Jor Mouse . mouse . mouse.
 085 EngT < PAGE TURN DS03 > Will he choose a /[] ball?
 086 ? /Ball
 087 ?? No [shaking their heads]
 088 EngT No < PAGE TURN DS04 > Or perhaps a clockwork []
 089 JS *É rato*
 090 Jor Mouse
 091 EngT In English JS
 092 Rui //Mouse.
 093 ?? //Mouse
 094 EngT Mouse . good
 095 ? No no
 096 ?? No [shaking their heads]
 097 EngT No he doesn't choose a clockwork mouse < PAGE TURN DS05 > A
 noisy [] dr
 098 RC [Shaking his head]
 099 RR Drum
 100 Jor Drum
 101 EngT Drum?
 102 JS A noisy drum
 103 EngT A noisy /drum . //no . Ri it's not a noisy drum
 104 Ri /*Não* [shaking his head]
 105 ?? //No [shaking their heads]
 106 EngT < PAGE TURN DS06 > /Or some /[] bubbles?
 107 Ri /[Shaking his head]
 108 ?? / Bubbles
 109 EngT Bubbles, good
 110 ?? //No [shaking their heads]
 111 EngT < PAGE TURN DS07 >

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

112 ? #
 113 Jor Car
 114 JS /Car
 115 EngT /Can I read it?
 116 ? Car
 117 EngT Can I read it?
 118 RC Car
 119 ? Carros
 120 EngT Would he like a []
 121 ?? Car
 122 ?? //No [shaking their heads]
 123 Fran //Sim . sim
 124 Rod Sim
 125 EngT You think he'd like a car. would you like a car Fran? Ha ha ha < PAGE
 TURN DS08> Or maybe a ./ doll?
 126 Ri / É sapato [Pointing towards the book]
 127 ?? No [shaking their heads]
 128 EngT That's right . //a ##
 129 Rui //Aquilo é sapato [Pointing towards the verso page]
 130 ?? //###
 131 EngT Shoes . a shoe < PAGE TURN DS09>
 132 Rod Siim
 133 EngT Or a robot?
 134 ?? //No [shaking their heads]
 135 Rod //Siim
 136 Fran Robô
 137 GonP Não [shaking his head]
 138 EngT < PAGE TURN DS10> Will he:
 139 ? :###
 140 EngT Will he choose a []/ Jack . /In the box?
 141 RR /Box
 142 RR /In the box
 143 ?? No [shaking their heads]
 144 EngT <PAGE TURN DS11> Nooo
 145 Rod Sim
 146 GonP Siim
 147 RR Deitou tudo para o chão [Pointing towards the verso page]
 148 EngT That's right . Jasper doesn't want any of these
 149 Ri /Nããããão [shaking his head violently from side to side and crooning]
 150 GonP /Sim [Pointing towards the recto page]
 151 PreT Sh sh sh
 152 ? /Não
 153 RC /Sim sim sim sim sim
 154 EngT Não é sim . não é sim . What has he chosen? hah it's in the box
 <PAGE TURN DS12>
 155 ?? Siiiiim [nodding their heads]
 156 EngT Yes . mas não é sim . o que é? /o que é? . what is it?
 157 Rui / Yes . yes
 158 GonS Cat
 159 EngT Good . /It's a little cat, //just like Jasper
 160 RR / Just like Jasper [pointing to the words]
 161 ALL //Just like Jasper
 162 GonP É um gato peluche
 163 JS Peluche
 164 Jor Just like Jasper . just like Jaaaaaa uuuuuu [getting very excited and
 A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

waving his arms]

[NOISE]

165 Rui Just /like Jasper

166 RR /like Jasper

[NOISE]

167 EngT //Just like Jasper

168 Cari //Cortaste o cabelo? Eu também cortei

169 EngT //Yeah . I cut my hair

SCHOOL 02 - *Just like Jasper* SESSION N° 6
15th January 2009

Classroom layout

Mar + Fi + Rod + Mat + Jor [PreT]
Ti
JP + Rui + GonP + Ri + Fran + Ad
Nic + Sal
Cari + Caro + RC + RR

Total 03m 51s

001 EngT OK . can you remember the name of the story?

002 Mat Like J:

003 ? :Just like Jasper

004 ?? //Jasper

005 EngT //Ha ha ha

006 ?? //### ###

007 Rui //Just like Jasper

008 EngT Just like Jasper RR what were you going to say?

009 RR Just like Jasper

010 EngT Fantastic . do you want to say it together?

011 All Just like Jasper

012 ? Jasper

013 EngT Jasper . well done < [PAGE TURN pg 3](#)>

014 Jor Just like Jasper

015 ?? Jasper ###

016 ? *Uma moeda*

017 EngT Jasper's got an []

018 Nic /Envelope

019 Caro /Envelope

020 EngT Envelope . well done. Caro . < [PAGE TURN pg 4](#)>and in the envelope he's got []

021 RR *É* money [makes the money gesture with his fingers]

022 EngT Money good . he's got some money . //some birthday money

023 Rui //Just like Jasper [reading recto page]

024 RR //[Following the words with his finger in the air]

025 EngT That's right Rui . well done . Just like /Jasper < [PAGE TURN DS01](#)>

026 ?? /Jasper

027 RC Like Jasper [Pointing to words on recto page]

028 Rui *Ele vai comprar um gato de peluche*

029 Jor Toy shop

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

030 EngT A little cat /Just /like Jasper
 031 Jor /Toy shop
 032 RR /Like Jasper
 033 EngT He's going to the toy shop . ok /. can I read it?
 034 Fran /Jus like Jasper
 035 ?? ###
 036 PreT *Podemos combinar uma coisa com a Sandie? a Sandie primeiro vai ler o que está no livro depois podemos falar . pode ser? então vá*
 037 EngT Jasper is going to the toy shop with his birthday /money.
 038 RR /Money
 039 Caro Money
 040 EngT That's right < PAGE TURN DS02> What will he buy? Caro?
 041 Caro Doll
 042 EngT A doll
 043 Sal Ball
 044 Cari Ball
 045 EngT A ball
 046 Nic Car
 047 EngT A car . Rui?
 048 Rui Bubbles
 049 EngT Some bubbles . Ti
 050 Ti Bubbles
 051 EngT Some bubbles . ok . GonP
 052 GonP *Robô*
 053 EngT A robot . a robot . RC
 054 RC Bubbles
 055 EngT Some bubbles . Jor
 056 Jor Mouse
 057 EngT A mouse . a clockwork mouse
 058 Mat ###
 059 EngT Sal
 060 Sal Cat
 061 EngT A little cat . that's right . Just like Jasper . /in this box, RR
 062 ? /Tambor
 063 Fran *Tambor*
 064 RR Drum
 065 EngT /A drum . well done
 066 Caro /[Points to the illustration of the box on the recto and refers to the footprints] ###
 067 RR *Sandie ainda não vimos esse* [Gets up and points to the boxes along the middle row]
 068 EngT We said the clockwork mouse . but what about these . what are these? /Ja[] ck /in the box
 069 Jor /Mouse . mouse
 070 RR /in the box
 071 ?? //###
 072 Ad //[Enters classroom and sits down]
 073 RR Jack in the box . Jack in the box
 074 EngT /Jack in the box < PAGE TURN DS03>
 075 Sal /### [talking to PreT]
 076 RR In a ball? no [shaking his head]
 077 EngT Ha ha . Will he choose a /ball? //no < PAGE TURN DS04>
 078 ? /Ball
 079 ?? //No [shaking their heads]
 080 Rod *Sim*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

081 EngT Or perhaps a clockwork:
 082 Mat :Mouse
 083 ?? //Mouse
 084 ?? //No [shaking their heads]
 085 EngT No < PAGE TURN DS05> . A noisy [Points to RR]
 086 Rod *Sim*
 087 RR Dr/um
 088 Mat /Drum
 089 EngT Drum?
 090 ?? //No [shaking their heads]
 091 RC //Sim [nodding his head]
 092 Rod //Sim [nodding his head]
 093 EngT //No . < PAGE TURN DS06> ha ha ha . *estás do contra hoje RC?*
 094 Rui Bubbles
 095 EngT Or some //bubbles
 096 ?? //Bubbles
 097 ?? //No [shaking their heads]
 098 EngT /No < PAGE TURN DS07> Would he like a //car? //no
 099 Rod /Siiim [nodding his head]
 100 ?? //Car
 101 ?? //No [shaking their heads]
 102 Rod //Siiim [nodding his head]
 103 EngT < PAGE TURN DS08> Or maybe a //doll?
 104 ?? //Doll
 105 ?? //No [shaking their heads]
 106 Rod //Siiim [nodding his head]
 107 EngT // No < PAGE TURN DS09> Or a robot?
 108 GonP *Eu sou este* [pointing towards recto page . leaning towards Rui and nodding]
 109 ?? //No [shaking their heads]
 110 Rod //Siiim [nodding his head]
 111 Fran /Robôôô
 112 EngT /Ha ha ha < PAGE TURN DS10> Will he choose /a []/ /Jack in the box?
 113 Fran /### [covering his head with his hands and leaning forward]
 114 Caro /Ack in the box
 115 ?? No [shaking their heads]
 116 RR Jack in the box . no [shaking his head]
 117 EngT Jack in the box . < PAGE TURN DS11> No. Jasper doesn't want any of these.
 118 Rod ###
 119 EngT What has he chosen? haaa < PAGE TURN DS12>
 120 RR //A little [starts to caught]
 121 ?? //Yes
 122 Rod //Sim
 123 EngT Yes . It's a little cat . //just like Jasper
 124 Jor //Dois shopping
 125 ?? //Just like Jasper
 126 Rui Just like Jasper
 127 EngT Just like Jasper . /yeah
 128 RR / Like Jasper
 129 ? Just like Jasper
 130 RR *Adeus* Jasper
 131 //[NOISE]

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

132 //Bye-bye Jasper . fantastic well done

SCHOOL 02 - *Just like Jasper* SESSION N° 7
19th January 2009

Classroom layout

Jp + Fran + Caro + GonP + Mat
Ti + GonS Jor + Mar
Fi + Rui
RC + JS + RR

Total 03m 46s

001 EngT What's the name of the book?
002 ?? Just like //Jasper
003 Rui //Just like Jasper
004 ? Jasper like Jasper
005 ? Just like Jasper
006 EngT *O RR foi o único a pôr a /mão no ar . vamos ouvir o RR .*
007 ? //Just like Jasper
008 RR Ta []
009 EngT Just
010 RR Like Jasper
011 EngT Ok . can we say it together?
012 ALL Just like Jasper
013 EngT OK < [PAGE TURN pg3](#)> and here we have . Jasper's money []
014 Mar /Moeda
015 RR /Envelope
016 JS *Uma moeda*
017 PreT /No
018 EngT /An //envelope < [PAGE TURN pg4](#)>
019 ?? //Envelope
020 RR Envelope
021 EngT And in the envelope he's got a []
022 RR Money [making money mimes with his fingers]
023 JS /money
024 Caro /money
025 ? Money . money . money
026 EngT That's right . some money
027 RR *Olha aqui . o título* [Pointing towards recto page]
028 EngT The title . /very good the title.
029 RR //Just like Jasper
030 GonS Like Jasper
031 Rui Just like Jasper
032 JS [Getting up and pointing to the letters on the title page] *Olha aqui dois números são meus*
033 EngT *Duas letras . duas letras não é?*
034 JS *Pois . duas letras iguais* [sitting down again]
035 Jor Just like Jasper
036 JS *Uma pequenina outra grande*
037 EngT //Sh sh [holding up the yellow face] JS *exacto #####*
038 [Mat and Fran change places following PreT instructions]
039 EngT *O RC disse uma coisa . diz lá RC*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

040 RC *Vai a uma loja de brinquedos*
041 EngT Can you tell me in English?
042 ?? Money
043 EngT He's going to the . toy shop . to spend his money [miming money with fingers] . that's right. <PAGE TURN DS01>
044 RR [Miming money with fingers]
045 ? Money
046 EngT Jasper is going to the . /toy shop . with his birthday [] //money
047 ? /Toy shop
048 ?? //Money
049 JS *Vai à loja dos brinquedos.*
050 EngT The /toy shop . the toy shop. < PAGE TURN DS02>
051 PreT /Toy shop
052 JS *Já está* [nodding his head]
053 EngT What . will he buy?
054 Mar *Ratos*
055 ?? //###
056 ? //Bubbles
057 ? //Ball
058 ? //Robot
059 ? //Doll
060 EngT < PAGE TURN DS03> *Podemos ver . pode ser?* Will he choose a ball?
061 RR Ball . //no [shaking his head vigorously]
062 ?? //No [shaking their heads]
063 EngT No < PAGE TURN DS04> or perhaps a clockwork [pointing to children]
064 ?? Mouse
065 ?? No [shaking their heads]
066 EngT No < PAGE TURN DS05> A noisy [] [pretending to bang a drum]
067 RR Drum
068 EngT Drum?
069 ?? No [shaking their heads]
070 EngT No < PAGE TURN DS06> or some []
071 Jor Bubbles
072 ?? Bubbles
073 ?? No [shaking their heads]
074 EngT No < PAGE TURN DS07> /Would would he like a []
075 RC / *Sou este* [turning round to tell the class behind]
076 ?? Car
077 EngT Car?
078 Car
079 ?? No [shaking their heads]
080 GonS *Sim . não* [shaking his head]
081 EngT No . *tu gostavas do carro é GonS?*
082 GonS *Sim*
083 EngT *Se fosses tu comparava o car foi?*
084 JS *Eu também disse carro.*
085 EngT < PAGE TURN DS08> Or /maybe a:
086 Mar /*Sapato* [pointing to recto page]
087 RR ://Doll [shaking head vigorously]
088 ?? ://Doll
089 EngT Doll?
090 JS [Standing up and pointing to shoe in illustration] *Ela perdeu ali um*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

091 RR *sapato.*
 092 EngT /*Não* [shaking his hands hysterically]
 092 EngT /That's right she's lost her shoe . /very good /< PAGE TURN DS09>
 092 EngT Or a . what's this?
 093 PreT / JS
 094 Jor /Shoe
 095 GonP *Eu sou o esse*
 096 Rui Robot
 097 ? *Robô*
 098 EngT Ro . bot . well done Rui
 099 ?? No [shaking their heads and fingers]
 100 EngT No . no he doesn't want a robot. /< PAGE TURN DS10> Will he
 100 EngT choose a []
 101 Fran /*Sim sim sim sim*
 102 RR Jack in the box
 103 EngT Jack in the box
 104 ?? //No [shaking their heads and fingers]
 105 RR // *Não é* Jack in the box Jack in the box
 106 RC // *Vai comprar um peluche*
 107 EngT // *Vai comprar um Jasper que é* just like Jasper *não é?*
 108 GonS /Jack in the box . Jack in the box
 109 Mar *Ele ###*
 110 EngT < PAGE TURN DS11> No. Japser doesn't want any of these.
 110 EngT /What has he chosen?
 111 RC /*Sim*
 112 ?? *Não*
 113 ?? *Sim*
 114 EngT It's a sh sh sh < PAGE TURN DS12>
 115 RR Little cat
 116 EngT Ah RR well done . it's a little //cat/. //just like Jasper . well done
 117 ?? //Cat
 118 JS /Gato
 119 ?? //Just like Jasper
 120 RC /Jasper
 121 EngT /< PAGE TURN DS13> Here's Jasper and the little cat . and they're
 122 RR *Eu eu . /happy*
 123 EngT /Happy
 124 ? /Happy
 125 ? /Happy
 126 JS *Já encontrou o gato peluche*
 127 EngT That's right
 128 RR *Eu consegui . eu consegui dizer . pequenino*
 129 EngT Well done RR . little cat
 130 RC *Gato peluche*
 131 EngT Just like Jasper

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

School 03 - *Just like Jasper* SESSION N°1
6th January 2009

Classroom layout

EdB + Ped + Mir + Al + Mar + Ri + Lar	Nil
EdG	MA
	RR
RM + MN	Bea

Total 09m 42s

EdG was very upset about something that had happened earlier

- 001 EngT *O Cookie escolheu esta história para vocês . porque é que vocês acham que ele escolheu esta história?*
- 002 MA *Porque tem um gato*
- 003 EngT *Ahh como é que é gato em inglês*
- 004 ? *Cat*
- 005 Bea *Cat*
- 006 EngT *Cat ###*
- 007 MA *É o gato da bruxa*
- 008 EngT *Achas que é o cat da bruxa? porque é que achas isso?*
- 009 Mir *Não porque /o gato de bruxa é cinzento e este não é*
- 010 EdB */O teu gato chama-se*
- 011 EngT *Mas é parecido*
- 012 MA *É gizo o gato*
- 013 EngT *É giro/ este gato?*
- 014 Bea */Cookie tem aqui coisas da Cookie porque [pointing to Cookie on EngT's lap] tem aqui risquinhas*
- 015 EngT *Ahh ok . queres sentar ali? vês melhor? ### [Speaking to MA and RM] ok o Cookie escolheu este livro porque ele gosta de livros de gatos e este gato tem um nome . Jasper*
- 016 Mar *Jasper*
- 017 EngT */Jasper*
- 018 EdB */O teu é Cookie*
- 019 EngT *Sim e este é Cookie não é? [holding the Cookie puppet] e este quem é? Jasper . conseguem dizer?*
- 020 ALL *Jasper*
- 021 EngT *Jasper Jasper . é um nome giro não é? Jasper*
- 022 Mar *Tu falas em inglês ou em português?*
- 023 RR *Inglês*
- 024 Mir *Em inglês e português*
- 025 EdG *Eu conheci um menino que fala em inglês e português*
- 026 Mir *É como a Sandie*
- 027 EngT *E estas letras coloridas aqui [Pointing to the words] é o título do livro e o título é Just like Jasper tal e qual a Jasper . Just like Jasper . (whispering) tal e qual a Jasper . OK? Ummmm [putting hand over chin] não nos diz muito sobre o que é que está lá dentro pois não conseguem adivinhar o que é que está lá dentro?*
- 028 Mir *Eu sei . é um palhaço*
- 029 EngT *Achas que vai ter palhaços? mas porque é que achas que tem palhaços?*
- 030 MA *Porque:*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

031 EngT :Sh sh sh
 032 Mir *Porque eu vi atrás*
 033 EngT *Ahh . este não é um palhaço é um Jack in the box*
 034 MA *Eu tenho um e é como este*
 035 EngT *É um brinquedo não é?*
 036 ?? *É é é*
 037 Mir *Então é uma cobra?*
 038 EngT *Há ali uns brinquedos na capa da história?*
 039 MA *Um rato*
 040 Mir */Uma ##*
 041 Bea */Eu sei*
 042 EngT *Bea*
 043 Bea *Um gato*
 044 EngT *A cat . e esse aqui é um brinquedo?*
 045 Mir *E UMA COBRA*
 046 MA *RATO*
 047 Bea *São ratos*
 048 EngT *Verdadeiros?*
 049 MA *Não*
 050 Bea *De brincar*
 051 EngT *De brincar*
 052 MA *Porque o gato quando vai ### o gato ficar o vai atrás*
 053 EngT *Ah é? mas estes são brinquedos . Clockwork . clockwork mouse*
 054 EdG *Tem ali uma chave atrás [Pointing towards book]*
 055 EngT *Exactamente paraaa []/ [moving hand as though winding up a mouse]
 dar à corda . a clockwork mouse . então temos aqui um brinquedo e
 [showing back cover] outro brinquedo . então o que é que está dentro
 do livro? uma história sobre[]?*
 056 MA */Colar*
 057 Mir *Ratos e uma cobra*
 058 EngT */Cobras?*
 059 Bea */Uma cobra?*
 060 EngT *Bea*
 061 Bea *Eu acho que é uma ball e é uma doll*
 062 EngT *Achas que é uma ball e uma doll . olha brinquedos . acham que ela
 tem razão . vamos ver . Jasper . < PAGE TURN pg3> ah here's
 Jasper*
 063 Mar *Uma carta*
 064 EngT *He's got an envelope that's right . a letter . haaa o que é que está
 dentro? [] uma carta*
 065 RR *Um envelope*
 066 EngT *Um envelope an envelope talvez uma carta dentro . uma carta especial
 . não sei /< PAGE TURN pg4>*
 067 Bea */Um brinquedo*
 068 EngT *Haaa [6 secs] [shows the book to all the children]*
 069 ? *Brinquedo*
 070 Bea *Há uma moeda*
 071 EngT *Uma moeda que sorte. olha Jasper fez anos e recebeu um envelope
 com um cartão dentro e . /uma moeda que sorte heee? /<PAGE TURN
 DS01>*
 072 RR */ Uma moeda*
 073 Mir */Eu acho que é
 uma moeda mágica*
 074 EngT *Achas que é uma moeda mágica? então onde é que o Jasper vai com a
 moeda?*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

075 MA *Vai comprar uma coisa*
 076 EngT *Vai comprar uma coisa*
 077 RR */Um brinquedo*
 078 Al */Um brinquedo*
 079 EngT *Um brinquedo*
 080 Bea *Eu sei o que é*
 081 EngT *É?*
 082 Bea *É uma bike*
 083 EngT *A bike . olha eu vou ler as palavras para ver se vocês acertaram .*
Jasper is going to the toyshop (whispering) a loja de brinquedos .
advinharam . with his birthday money . haaa
 084 Bea *Ah*
 085 RR *Ahhh . yes [cuddling up to MA]*
 086 EngT *< PAGE TURN DS02 >*
 087 MA *Car*
 088 EngT *A car . olha ahh it's the toy shop [pointing to the recto page]*
 089 Al *Car*
 090 ? *Ball*
 091 Mir */São /as coisas que ### /são as coisas que a Sandie ensinou-nos*
 092 EngT */Ball*
 093 EdB */Doll*
 094 EngT */A doll*
 095 EngT *That's right . olha . a ball a car a doll there's a clockwork mouse*
 096 MA *Vai comprar os ratos*
 097 EngT *Será? não sei olha*
 098 RR *E a doll*
 099 EngT *A doll*
 100 Bea *Eu sei que vai comprar a car*
 101 EngT *You think he's going to buy a car*
 102 ? *E vai*
 103 EdG *Olha eu tenho um mealheiro*
 104 EngT *Tu tens um mealheiro? é ali que tu guardas o teu dinheiro é?*
 105 EdG *Já tenho lá muito dinheiro*
 106 Mir */### mais importante*
 107 Bea */Ó Sandie podes virar*
 108 EngT *Vamos lá ver o que é que ele compra . tenho de ler as letras não é?*
What will he buy? (whispering) o que é que ele vai comprar?
 109 MA *Bike . /rato*
 110 RR */Car*
 111 EngT *Não sei . vamos ver <PAGE TURN DS03> /ahhhh*
 112 Bea */Rato*
 113 ?? *Ball*
 114 EngT *A ball . Will he choose a ball? (whispering) será que ele escolhe uma bola? [using a questioning gesture with hands]*
 115 EdG *É uma bola*
 116 MA *Vai jogar à bola*
 117 EngT *Will he choose a ball? don't know < PAGE TURN DS04 >*
 118 EdG *O gato das /botas*
 119 EngT */Or /[]will he choose/a clockwork mouse? conseguem dizer?*
 120 ?? */Os ratinhos*
 121 */Olha os ratinhos a andar à roda*
 122 ?? *Clockwork mouse*
 123 ? *Mouse*
 124 EngT *Ena . uma palavra gigante não é? /clockwork mouse*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

125 Mir /Clock clock mouse
 126 EngT < PAGE TURN DS05> Or will he buy:
 127 RR :Um /tambor
 128 ? /Um tambor
 129 Al /[[Pretending to bang a drum]
 130 EngT /Yes . a noisy drum . boom boom boom [pretending to bang a drum] .
 faz barulho
 131 Bea Bum bum bum /bum bum bum [pretending to bang a drum]
 132 Mir /Bum bum bum bum [pretending to bang a drum]
 133 Al /Bum bum bum [pretending to bang a drum]
 134 EngT A noisy drum.
 135 ? Ele compra tudo
 136 EngT Não podemos dizer que é isso que ele vai comprar são as coisa que ele
 vê lá não é? /< PAGE TURN DS06> Or some []
 / E as letras?
 137 Ric
 138 Mar Bolhas
 139 MA Bolhas de sabão
 140 EngT Ó Ri desculpa lá eu li as letras queres que eu leia agora?
 141 Ri [Nods his head]
 142 EngT Or some bubbles? these are called bubbles [pointing to the bubbles]
 143 ? Bolas
 144 EngT Bubbles
 145 EdB Bolas de sabão
 146 EngT Bubbles that's right bubbles /< PAGE TURN DS07>
 147 RM /(to himself) Bubbles
 148 Ped Bubbles
 149 EngT Bubbles
 150 MA Um car
 151 RR //Car
 152 ?? //Car
 153 EngT //A car
 154 EdG //Rurm RURRRRMMMMM
 155 EngT Would /he like a car?
 156 MA /Um carro de corridas
 157 EdG Olha um carro de corridas
 158 Bea Este é a serio
 159 MA Olha o ratinho olha o ratinho
 160 EngT Ahh there's a clockwork mouse . olha parece que ele vai em outra
 direcção
 161 Mir O que é que será que vai acontecer?
 162 EngT < PAGE TURN DS08>
 163 ?? [Laughing]
 164 Ri Éeee he he he
 165 EngT Ahh a doll . /Or maybe a doll?
 166 Ri /Tá a dançar com a doll ha he ha
 167 MA Olha o gato .
 168 EngT Eh he /< PAGE TURN DS09>
 169 Mir /Até o sapato voou
 170 MA /É Cookie
 171 Al Eiiiiiii
 172 EdG Olha um robô
 173 EngT A robot
 174 MA //#####
 175 Ri //#####
 176 ?? //#####

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

- 177 EngT ### Or a robot?
 178 MA *Está a apanhar um rato.*
 179 EngT That's right he's got a clockwork mouse
 180 EdG *Está a apanhar um rato*
 181 Bea *O que é que ele quer?*
 182 EngT *Não sabemos pois não?* < [PAGE TURN DS10](#)>
 183 RR //É eeee
 184 ?? //EEEEEEE
 185 EngT Ahhh Will he choose a Jack in the box? ahaha . it's a Jack in the box
 . *vocês sabem como é que são os Jack in the box?*
 186 ? *Não*
 187 MA *Eu sei*
 188 MN *:É um palhaço*
 189 MA *Eles /abrem / e e e*
 190 Mar */Palhaços*
 191 EngT / Sh sh sh listen listen listen
 192 MA */E eles aparecem*
 193 EdG */Não é nada um palhaço*
 194 EngT That's right *sabes que a caixa fica fechada e quando nós abrimos fazem*
pouff [demonstrating with a hand movement going upwards] não é?
 195 MA *Sim // tem um uma corda*
 196 EdB *//É a caixa mágica*
 197 Ri */[Imitating the hand movement going upwards]*
 198 EngT */That's right*
 199 MA *Não é nada mágica*
 200 EngT *Não é mágica mas é um bocadinho assustadora porque aparece assim*
pouff [uses hands to demonstrate] de repente não é?
 201 MA *É uma corda/ uma corda [using his hands to demonstrate something*
ready to spring] quando pára mexe um bocadinho
 202 EngT */Lá dentro*
 203 EngT *Muito bem*
 204 Nil *E depois quando abre a caixa aquilo [using his hands to demonstrate*
something jumping upwards]
 205 EngT *Sai . de repente não é?*
 206 RR *E partir*
 207 EngT *Em inglês é Jack in the box OK? Jack in the box /* < [PAGE TURN](#)
[DS11](#)>
 208 Bea / *O que é que ele vai*
comprar?
 209 EngT *Umm estes brinquedos todos*
 210 RR //Ai aaa
 211 ?? //####
 212 EngT Umm No. /Jasper Jasper doesn't want any of these
 213 */É lá uma prenda*
 214 RR *Tantos brinquedos*
 215 EngT *Ele não quer esses . Jasper doesn't want any of these. [pointing to*
recto] haa What has he chosen?
 216 Mir Present
 217 Ri [Pointing towards the book] *E as letras*
 218 Mir Present
 219 EngT Vou ler agora . No. Jasper doesn't want any of these. What has he
 chosen? *o que é que ele escolheu?* What has he chosen? a present?
 do you think it's a present? what's in the present? < [PAGE TURN](#)
[DS12](#)> /ahhh
 220 RR /Argg eeee

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

221 Mar *Um gato bebé*
 222 EngT *Look achas que é verdadeiro?*
 223 ?? *Não*
 224 EngT *É um peluche não é? It's a little cat, just like Jasper tal e qual a Jasper Just like Jasper/ que é o nome do livro não é? Just like Jasper*
 225 MA / Gato
 226 MA *Já acabou?*
 227 RR *Então*
 228 EngT < PAGE TURN V13 >
 229 RR *Ahh olha*
 230 EngT *Jasper and the little cat*
 231 MA *A fingir que é a sério*
 232 EngT *Talvez é assim que nós fingimos com os nossos brinquedos não é?*
 233 RR *É é*
 234 EngT *A Bea quase acertou no que ele comprou/ podia ter comprado um ball ou um doll não é Bea?*
 235 Bea / [Nodding head]
 236 MA *Eu tenho um roller skate e um car*
 237 EngT *You've got roller skates and cars?*
 238 EdB *Eu /tenho balls.*
 239 Ri */Eu tenho muitos cars*
 240 MA *E eu tenho balls*
 241 ? */Também tenho balls*
 242 EngT */Posso dizer uma coisa? já reparam que não tive que levantar o yellow face quer dizer que vocês portaram mesmo muito bem . well done*

School 03 - *Just like Jasper* SESSION N°2
 7th January 2009

Classroom layout

Bea + Ped + Ri + Nil + Kar + RR + Mar	
Ren	Lar
MA	Al
MN	Di
EdB + Mir	Gui + RM

Total 05m 46s

001 EngT [Holds up book showing front cover] *Quem consegue lembrar o nome do gato?*
 002 MN *Jasper*
 003 EngT *Jasper well done . e o livro chama [/]/ Just like Jasper tal e qual a Jasper*
 004 ? /Jasper
 005 MA *Olha é um bocadinho o nome do gato*
 006 EngT *É um bocadinho o nome do gato pois é*
 007 Mir *Que é Jasper*
 008 EngT *Jasper . o nome do livro é Just like Jasper tal e qual a Jasper . porquê?*
 009 Mir *Porque o gato chama-se Jasper e a história também*
 010 EngT *Sim e ele encontra no fim um brinquedo que ele quer que é [/]*
 011 Nil *Um outro gato*
 012 EngT *Igual a ele não é? o título da história é Just like Jasper tal e qual a*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

013 Mir *Jasper porque ele encontra um brinquedo que é tal e qual ele não é?*
014 EngT *O Cookie escolheu este livro porque é um gato*
Exactamente o Cookie escolheu porque é um gato a cat Jasper the cat
< PAGE TURN pg3 > ok
015 Gui *Parece igualzinho ao Cookie*
016 ? *É*
017 Di *Só que é preto*
018 MA *Cinzento / [to Di] não é preto não é preto*
019 Mar */Envelope*
020 EngT *That's right an envelope < PAGE TURN pg4 >*
021 Mir *É uma moeda*
022 EngT *A coin coin*
023 ? *Lê-se . lê-se*
024 EngT *[Pointing to recto] Just like Jasper*
025 ?? *###*
026 EngT *Jasper*
027 MN *Aiaaa*
028 MA *Vai comprar um brinquedo*
029 EngT *Vai? < PAGE TURN DS01 >*
030 Bea *Lê*
031 EngT *Jasper is going to the:*
032 Mir *: Loja de brinquedos*
033 EngT *Toy shop well done with his birthday money*
034 Gui *Vai /comprar*
035 EngT */###*
036 MA *Ó Sandie não vai comprar a bola*
037 EngT *Achas . não ele não vai comprar nada só compra a última coisa*
< PAGE TURN DS02 > ahhh
038 RR *É os ratos*
039 EdB *Não é nada é o gato igual a ele*
040 Mir *Que é esta prenda [pointing to the box in the illustration on the recto]*
042 EngT *What . that's right it's that box there [pointing to box in illustration on*
recto] é isto que ele escolhe no fim não é? boa well done Mir
043 Mir *Pois ele vai dançar com aquela boneca*
044 EngT *Vamos ver vamos ver . posso ler?*
045 MA *Eu escolhia uma bola*
046 EngT *Posso ler?*
047 Mir *Podes*
048 EngT *What will he buy?*
049 MA *UMA BOLA*
050 EngT *Sh sh sh a ball . Mir?*
051 Mir *Ele vai jogar com a ball mas ele não vai comprar a bola*
052 EngT *That's right so he's going to play with the ball*
053 EdB *Ele vai escolher um gato igual a ele*
054 EngT *That's right he's going to buy something Just like Jasper . ## mais*
alguma coisa? Bea
055 Bea *Ele não vai comprar os ratinhos*
056 EngT *He's not going to buy the clockwork mouse? no that's right RR*
057 Mir *Vai comprar a doll*
058 EngT */Sh sh sh RR?*
059 Ri */Vai comprar o ## igual a ele [pointing towards the book]*
060 EngT *Just like Jasper ok RR?*
061 RR *Vai comprar um gato igual a ele*
062 EngT *A cat just like Jasper mas aqui [gesturing to the recto page] vocês*
conseguem dizer alguma coisa não? Di?

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

063 Di *Vai comprar um tambor*
064 EngT A drum he's going to buy a drum [nodding] perhaps he is MA?
065 MA *Vai usar o robô para apanhar os ratos*
066 EngT That's right he's going to use a robot to catch the mouse [mimes dangling a mouse] that's right well done let's see < PAGE TURN DS03> Will he choose a ball? no [shaking head]
067 ?? *Não* [shaking their heads]
068 EngT OK < PAGE TURN DS04>
069 Mir *Não parece /um ###*
070 EngT /Or perhaps a clockwork mouse?
071 ?? *Não* [shaking their heads]
072 ? *Parece uma ##*
073 EngT *No ha ha ha* < PAGE TURN DS05> *parece /canja?* /A noisy drum? A noisy drum < PAGE TURN DS06>
074 ? /Um tambor
075 Mir /Ai parece mais uma ##
076 ?? *Não* [shaking their heads]
077 EngT /Or some bubbles?
078 Mir *Parece mais uma:*
079 EngT //Já chega já chega [wagging finger]
080 ? //Yes
081 ?? *Não* [shaking their heads]
082 EngT No . he's not going to buy any bubbles? ok < PAGE TURN DS07>
Would he like a car?
083 ? *Não*
084 ?? *Não* [shaking their heads]
085 EngT No not a car *Gui consegue ver?*
086 RM *Aqui* [patting floor next to him]
087 Gui *O RM puxou-me por trás*
088 RM *Assim vê*
089 EngT *Consegue ver?*
090 Gui [Nods head]
091 EdB *Olha um capacete*
092 EngT That's right he's got a helmet on [putting hand on head to imitate having a helmet] hasn't he?
093 MA *É um carro de corrida*
094 EngT Yes a racing car < PAGE TURN DS08>
095 RR *É eeeee* [bouncing up and down]
096 Ri [Pointing towards the book] *É eeee ha ha ha*
097 Di *Tirou o sapato*
098 MN *Até voou*
099 EngT *Ó oooo* Or maybe:
100 Mir *Parece a Cinderela*
101 EngT Like Cinderella? *porque é que parece a Cinderela?*
102 Mir *Porque a Cinderela está a dançar com o príncipe e vai deixar cair o o / sapato*
103 EngT / *Sapato*
104 MA *Olha e também tem o rato*
105 EngT There's a mouse that's right . there's a mouse
106 Gui He he he
107 EngT Ha ha ha (whispering) *posso ler?*
108 Mir *Podes*
109 EngT Or maybe a doll? /a doll *que parece a Cinderela não é?*
110 RR /A doll
111 ? A doll

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

112 Mir *Não vai* [shaking her head]
 113 ?? *Não* [shaking their heads]
 114 EngT No he's not going to buy the doll < [PAGE TURN DS09](#)> Or a robot?
 115 Ri *Eena tem ali um rato* [pointing towards the book]
 116 EngT A clockwork /mouse
 117 EdB / *Com a cauda a cauda* [to Ri]
 118 EngT A robot
 119 RR *É um rato* [to EdB]
 120 Ri A robot
 121 EngT A robot
 122 Nil *Ele vai comprar tudo*
 123 EngT No *ele /não vai comprar /estas coisas* <[PAGE TURN DS10](#)> Will he choose a Jack-in-a-box?
 124 Ren /### /###
 125 Ri [Using his hands to pretend to jump up like a Jack in the box] #####
 126 Bea *Faz buum* [flinging hands in the air]
 127 Ri *Olha faz / #####* [flinging hands in the air]
 128 Di /*Ó lê ó lê*
 129 EngT Will he choose a Jack-in-a-box?
 130 Mir *Não*
 131 EngT No < [PAGE TURN DS11](#)>
 132 ?? *Não* [shaking their heads]
 133 Mir Dot the same
 134 EngT Not the same no . No Jasper /doesn't /want any of these. no What has he chosen? < [PAGE TURN DS12](#)>
 135 EdB / *SIM*
 136 ?? /*Sim*
 137 ? Not the same
 138 ?? /*SIM*
 139 Mir /*É um gato*
 140 EngT That's right It's a little cat /[using fingers to demonstrate little] just like Jasper
 141 Ri /*Eu disse isso*
 142 Mir *Mas não é vai chamar Jamas como ele*
 143 EngT *Não sei não sei qual é o nome /do boneco*
 144 Bea /[Pointing towards book] *É um boneco*
 145 Mir *Mas os olhos não são igual aos do Jasper*
 146 EngT *Porque é um boneco não é?* it's a doll . /it's a doll cat < [PAGE TURN V13](#) > and here's Jasper and his little cat
 147 MA /*Boneco*
 148 MA /*Ó Sandie ó Sandie*
 149 Mir /*Vitória vitória acabou-se a história*
 150 EngT The story's finished . MA?
 151 MA *Podemos jogar o jogo de stop*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

School 03 - *Just like Jasper* SESSION N°3
9th January 2009

Classroom layout

Gui + Ren + Ri + MA + RM + Bea	
RR	Al
Ped	Di
Mar	
Lar + EdB	

Total 05m 38s

001 Mar *Olá Cammy* [waving]
 002 EdB Hello Cookie [patting Cookie]
 003 EngT OK can we tell the story? it's the Jasper story
 004 Ped *Uu iii*
 005 EdB *Lindo Cookie* [patting Cookie]
 006 Mar Jasper
 007 EngT *Conseguem lembrar:*
 008 MA :Japer
 009 EngT Jasper
 010 EdB JASPER
 011 Ped [Puts hand up]
 012 MA /###
 013 EngT /Jasper ### Ped?
 014 MA É Jasper
 015 EngT Sh sh sh [Speaking to Ped] *Consegues dizer?*
 016 Ped //[nodding head] Just like Jasper
 017 RR //###
 018 MA // ###
 019 EngT Very good Ped *ouviram o Ped?* Just /like Jasper
 020 ?? /like Jasper
 021 EngT Just like Jasper <PAGE TURN pg3>
 022 [Enter Ren and Di]
 023 Mar Envelope
 024 EngT An envelope well done Mar . Jasper's got an envelope < PAGE TURN pg4>
 025 RR *Uma moeda*
 026 Ped *Uma moeda*
 027 EngT With a coin
 028 EdB [Pointing to the verso page] *Isto está rasgado*
 029 EngT *Sim porque ele abriu para ver o que estava lá dentro*
 030 Mar *Uma moeda*
 031 EngT That's right it's a coin *conseguem dizer?*
 032 ALL Coin
 033 EngT *Ele teve sorte não teve? e agora está aqui o título* [pointing to the recto page] *consegues lembrar Ped como é que é?* /Just like Jasper Just like Jasper /< PAGE TURN DS01> *O que é que ele vai fazer com a moeda? vai à loja de brinquedos . vai à loja de brinquedos não é Mar?*
 034 Ped Jasper
 035 Lar *Vai comprar:*
 036 EdB *:Um gato*
 037 EngT Just like Jasper

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

038 RR *Bolo*
039 EngT *Posso ler?*
040 RR [Nods his head]
041 EdB *Gato* [To RR]
042 EngT OK? MA? MA sh sh sh . Jasper is going to the toy shop (whispering) *loja dos brinquedos* with his birthday money.
043 EdB Ah money . *ó Sandie ele vai comprar igual a ele.*
044 EngT That's right < [PAGE TURN DS02](#) > Just like Jasper ahha will he buy /What will he buy?
045 RR /Ball
046 Ped Ball
047 EngT Perhaps he'll buy a ball ok MA?
048 MA *Um robô para apanhar os ratos*
049 EngT That's right a robot to catch the clockwork mouse
050 EdB *Não* [wagging his finger]
051 EngT No? ok . Dí?
052 ? *Não*
053 Di *O carro de corrida*
054 EngT Can you tell me in English?
055 EdB Car
056 EngT A car . and it's a red car isn't /it? Bea?
057 EdB / Eu pus primeiro
058 Bea *Ele vai comprar um boneco que seja igual a ele*
059 EngT That's right just like Jasper *tens razão . e tu sabes onde é que está? o* little toy
060 EdB Eu sei [gets up and points to the box in the illustration]
061 EngT Ahhh it's in a box isn't it? Ri?
062 Ri *Ele está num presente* just like Jasper
063 EngT Just like Jasper well done Ri very good
064 EdB Ball ball BALL
065 EngT A ball that's right RR?
066 RR Ball
067 EngT A ball . ok let's turn over the page < [PAGE TURN DS03](#) > haaa /Will he choose a ball?
068 EdB /*Não* [wagging his finger at RR]
069 ?? *Não* [shaking heads]
070 EngT No he doesn't choose a ball < [PAGE TURN DS04](#) > Or perhaps a:
071 ?? : *Não* [shaking heads]
072 EngT No? Or perhaps a clockwork [] mouse?
073 ?? *Não* [shaking heads]
074 EngT No he doesn't choose a clockwork mouse < [PAGE TURN DS05](#) > A noisy drum?
075 ?? *Não* [shaking heads]
076 EngT No he doesn't choose a noisy drum < [PAGE TURN DS06](#) > Or some bubbles?
077 ?? *Não* [shaking heads]
078 EngT Bubbles . *Al consegues dizer?*
079 Al Bubbles
080 MA Bubbles
081 EngT Bubbles well done . no he doesn't choose any bubbles < [PAGE TURN DS07](#) >
082 EdB CAR
083 ?? *Não* [shaking heads]
084 EngT No?

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

085 MA [Pointing towards book] *Olha um rato*
 086 EngT That's right it's a clockwork /mouse.
 087 MA */Olha vai fazer a rotunda pumba vai encontrar o carro.*
 088 Ren *No é uma mota*
 089 EdB *Não é nada é /um car*
 090 EngT It's a car . that's car
 091 MA *É um carro de corrida*
 092 EngT That's right a racing car . yeah (whispering) *posso ler?*
 093 MA *É um carro da corrida da pia*
 094 EngT That's right a racing car
 095 EdB *SIM*
 096 Gui *É o que ganha a partida*
 097 EngT Would he like a car?
 098 ?? *Não* [shaking heads]
 099 EngT No < [PAGE TURN DS08](#) > Or maybe a doll?
 100 ?? *//Não* [shaking heads]
 101 Di *//Olha* [Pointing towards the book]
 102 ? *Sapato*
 103 EngT What's this?
 104 EdB *Sapatinho de cristal*
 105 EngT *Ahhh sapatinho de cristal . nós sabemos dizer sapatos em inglês conseguem lembrar?*
 106 Ped Shoes
 107 EngT Shoes well done Ped
 108 ? */Shoe*
 109 RR */Shoeoooo* [fanning his nose]
 110 Di *Não vai comprar* [shaking his head]
 111 EngT No he's not going to buy a doll is he? [begins to turn page but stops]
 112 MA *E ali um rato um rato e uma boneca*
 113 EngT In English
 114 ? *Robô*
 115 Ren *//Robot*
 116 MA *//Robot*
 117 RR *//Ball ball ball* [to Ren]
 118 EngT *//A doll and a mouse* < [PAGE TURN DS09](#) >
 119 MA [Pointing towards the book] Robot */apanhar os ratos*
 120 Ri */[Pointing towards the book] Tem um rato*
 121 EngT He's got a mouse hasn't he? it's a robot with a mouse
 122 ? Mouse
 123 Ri *Podes ler?*
 124 EngT OK Or a robot?
 125 ?? *Não* [shaking heads]
 126 EngT No ok < [PAGE TURN DS10](#) > no . Will he choose a Jack-in-a-box?
 127 ?? *Não* [shaking heads]
 128 EngT No? oh dear < [PAGE TURN DS11](#) > ahh
 129 EdB *//SIM*
 130 ?? *//Sim* [nodding heads]
 131 Di *Vai comprar aquilo* [pointing towards book]
 132 ?? *Sim* [nodding heads]
 133 EngT This one here? *eu vou ler está bem?* No. Jasper doesn't want any of these. / No What has he chosen?
 134 ?? */Não* [shaking heads]
 135 ?? *Simmmmm*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

136 EngT < PAGE TURN DS12> ahhh
 137 ?? *Simmmmmmm*
 138 EngT It's it's a little cat / just . //like . Jasper
 139 ? /Cat
 140 RR /Sim
 141 ?? //Like Jasper
 142 PreT //Like Jasper
 143 ? Jasper
 144 EngT Just like Jasper . well done just like Jasper
 145 EdB *O Sandie a minha tia tem um gato e chama-se Tico*
 146 EngT She's got a cat called Tico?
 147 ? *O meu cão chama-se Titi*
 148 RM *E o meu cão chama-se ## e é bué de tonto*

School 03 - *Just like Jasper* SESSION N° 4
 12th January 2009

Classroom layout

Mar + Ri + Nil + Kar + Di + RM	
Bea	RR
EdG	Lar
	Gui
MA	Al
MN Ren Ped + EdB Mir	

Total 07m 39s

001 EngT Can you remember the name of the book?
 002 EdB *Eu sei*
 003 EngT Can you tell me in English? what's this in English? can you remember the name of the book?
 004 ? Cat
 005 EngT J/ust like Jasper
 006 EdB /Jasper like Jasper
 007 EngT //Just like Jasper . MA?
 008 ?? //Just like Jasper
 009 Nil Jasper like Jasper
 010 EngT Just like Jasper MA
 011 Gui Jasper like Jasper
 012 EngT Just /like Jasper . ok oops *tá ao contrario uui tá um bocadinho difícil de segurar porque os meninos pisaram não foi? e saiu a capa. vamos pedir à Lourdes para colar com fita cola quando ela voltar - pode ser? OK?* [showing recto end pages] [PG 3] Jasper's got an [] envelope / . /yes?
 013 MA / Like Jasper
 014 MN /Envelope
 015 ? /Uma
moeda
 016 EngT [PAGE TURN pg4] Some money.
 017 ? *Ele vai à loja*
 018 Ri *Vai à loja dos brinquedos*
 019 [NOISE 01m 58s - 2m 32s]
 020 EngT Cookie is going to the toy shop . Di
 021 EdB *Vai comprar igual a ele*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

022 EngT *Sh sh sh*
 023 Di *Vai à loja dos brinquedos*
 024 EngT The toy:
 025 EdB *: E vai comprar igual a ele*
 026 EngT Sh sh sh the toy shop toy shop . and he's going to buy one just like Jasper . yes? Mir?
 027 Mir *Ele não vai . ele vai escolher um gato igual a ele . mas a primeira coisa que vai escolher é a ball . e não vai escolher a doll*
 028 EngT */Ele brinca com a bola mas não a escolhe*
 029 EdB */Vai escolher vai escolher vai escolher a ele*
 030 EngT MA
 031 MA *Ele vai comprar um gato*
 032 EngT He's going to buy a cat just like Jasper . can we start the story? can we start the story please? can we start the story? <PAGE TURN DS01>
 Jasper is going to the toy shop with his birthday money. yes?
 033 MA *Vai às compras*
 034 EngT That's right he's going shopping . Mar
 035 Mar *Vai às compras*
 036 EngT Yeah . he's going to the toy shop . Ri?
 037 Ri *Vai comprar um boneco igual a ele*
 038 EngT Just . like . jasper
 039 EdB *É um peluche*
 040 EngT A little cat
 041 Ri *Ele vai gostar muito dele* [hugging his body with his arms]
 042 EngT That's right a little cat just like Jasper
 043 EdB *Ele pensa que é um bebé*
 044 EdG *//Tá a abrir a boca*
 045 ?? *//####*
 046 EngT Sh sh sh [holds up the yellow face] ooooo *isto não está a correr nada bem hoje . Di?*
 047 Di *Vai comprar um gato igual a ele*
 048 EngT *Já ouvimos cinco meninos a dizer isto não é? não ouviste o Ri dizer isto? o EdB disse a Mir disse . vale a pena dizer outra vez? já ouvimos não é? é? já sabemos . OK? RR*
 049 RR *Vai comprar um ratos*
 050 EngT In English can you remember the name in English?
 051 EdB Rat
 052 EngT No ma ma
 053 ?? Mouse
 054 EngT Mouse well done he's going to buy a mouse a mouse . ok let's have a look at the toy shop <PAGE TURN DS02> ahhh
 055 Gui Mickey mouse é mouse.
 056 EngT Yes that's right . Mickey mouse is a mouse . What will:
 057 ?? :###
 058 EngT Sh sh sh can I read it in English? What will he buy? haaaa What will he buy? Bea
 059 Bea *Vai comprar vai comprar a ball vai ver*
 060 EngT So he's going to look at /the ball . MA?
 061 EdB */Eu sei vai comprar um gato*
 062 EngT [To EdB] sh sh sh
 063 MA Robot
 064 EngT Maybe a robot . Kar
 065 MA *Vai correr para apanhar uns ratos*
 066 ? *Vai comprar um peluche*
 067 Kar *Vai casar com uma menina*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

068 EngT *Vai casar com uma menina* with a doll . ok . Ren
 069 Ren *Vai apanhar um rato com o robot.*
 070 EngT That's right with the robot he's gonna catch the mouse
 071 EdB With a robot
 072 Di *Vai comprar um car*
 073 EngT Maybe he'll buy a car . ok Lar?
 074 Lar *Vai comprar um tambor do meu pai*
 075 EngT Maybe he'll find a drum . ok . Gui?
 076 Gui [Pointing towards the book] *Vai comprar o envelope*
 077 EngT With the envelope he's going to buy a little cat . he's in here isn't he?
 good . Ri?
 078 Ri *Vai comprar um peluche igual a ele*
 079 EngT OK he's going to buy a little cat just like /Jasper
 080 Mir /Jasper
 081 EdB Just like Jasper
 082 EngT OK . here we go . <PAGE TURN DS03> Will he choose a ball?
 083 ?? *Não* [shaking their heads]
 084 EngT No <PAGE TURN DS04> Or perhaps a clockwork/ mouse?
 085 Mir /Não [shaking her head]
 086 ?? *Não* [shaking their heads]
 087 EngT No he's not going to buy a clockwork mouse < PAGE TURN DS05 > Or
 a noisy drum?
 088 ?? *Não* [shaking their heads]
 089 EngT No he's not going to buy a noisy drum < PAGE TURN DS06> ahhhh
 Or some bubbles?
 090 ?? *Não* [shaking their heads]
 091 EngT Bubbles
 092 MA *Não*
 093 EngT No < PAGE TURN DS07>
 094 EdG /He he he haaa au
 095 MN /Bubbles
 096 ?? //####
 097 EngT Would he like //Would he like a car?
 098 ?? //####
 099 ?? *Não* [shaking their heads]
 100 EdB [Pointing towards the book] *Tá ali um rato*
 101 EngT There's a mouse
 102 MA *É um carro*
 103 Gui // ####
 104 EdB // ####
 105 EngT //Yes that's a car
 106 MA *O rato vai por baixo do carro*
 107 EngT The mouse is going to get under the car yeah? < PAGE TURN DS08>
 Or maybe a doll?
 108 ?? *Não* [shaking their heads]
 109 Ren [Pointing towards the book] *Olha um rato*
 110 EngT Look at the mouse look at the mouse.
 111 EdB *Sapatinho de cristal*
 112 EngT Ahhh in English can you remember what that is in English?
 113 ? *Sapato*
 114 Ped Shoe
 115 EngT /Shoe well done a shoe
 116 EdB /Shoe
 117 Ri *Sapatinho de cristal*
 118 EngT A crystal shoe < PAGE TURN DS09>

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

- 119 ?? *Não* [shaking their heads]
 120 Ri [Pointing towards the book] *Tá ali um rato*
 121 EngT Ma ma
 122 Mir Mouse
 123 EngT Mouse
 124 Ri *Podes ler?*
 125 EngT Yeah I can read it . listen sh sh sh . Or a robot?
 126 ?? *Não* [shaking their heads]
 127 EngT No not a robot < [PAGE TURN DS10](#)> Will he choose a Jack-in-a-box?
 128 Di *//Ó lê ó lê*
 129 ?? *//Não/ooo* [shaking their heads] #####
 130 EngT /I just did read it I'll read it again . sh sh sh . Will he choose a Jack-in-a-box?
 131 ?? *Nãoooo* [shaking their heads]
 132 EngT No he won't choose a Jack-in-a-box < [PAGE TURN DS11](#)> No:
 133 Di :Sim vai comprar esse
 134 EngT Sh sh sh No. Jasper doesn't want any of these. none of those
 135 EdB [Pointing towards book] *SIMmmm*
 136 EngT What has he chosen?
 137 EdB *SIM*
 138 EngT < [PAGE TURN DS12](#)> Yes he's chosen a little cat /just . like . Jasper
 139 ? /Jasper
 140 Ren *Eu adivinhei*
 141 EngT Just like Jasper < [PAGE TURN V13](#)> and here's Jasper and the little cat.

School 03 - *Just like Jasper* SESSION N°5
 14th January 2009

Classroom layout

RM + Mir + EdG + EdB + Mar + Ri + Bea	
Al	MA
MN	Lar
Ren	Di
RR + Ped + Nil	

Total 05m 28s

- 001 EngT One/ two /three [holding up fingers to accompany the counting] can you remember the name of the book?
 002 ? /Jasper
 003 ? /Jasper
 004 ? Jasper
 005 ?? Just like Jasper
 006 EngT //Just like Jasper
 007 ?? //Just like Jasper
 008 EngT Can you say?
 009 ALL //Just like Jasper
 010 PreT //Just like Jasper
 011 EngT Well done < [PAGE TURN pg 3](#)> and here's /Jasper with an envelope < [PAGE TURN pg 4](#)> and in the envelope / is some /ma //ma money

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

012 Mar / Um envelope um envelope
 013 ?? /MOEDA
 014 ? /Olha
 015 ?? //###
 016 ? Money
 017 EngT *Espera sh sh some money*
 018 ?? ###
 019 EngT Can we say in English . some money
 020 Ped Money
 021 EngT Money well done
 022 [Interruption 12s]
 023 Mar *A loja de brinquedos*
 024 EngT Just like Jasper < PAGE TURN DS01 > Jasper is going to the toy shop Mar
 025 Ri *Vai à loja das brinquedos /. podes ler?*
 026 EngT /The toy shop . *é isto que estou a ler* . Jasper is going to the toy shop with his birthday money
 027 MN Money
 028 EngT money good MN . with his birthday money money
 029 EdB Money *é Bugs Bunny*
 030 Mir *Não é nada*
 031 EngT Money *parece* Bugs Bunny ummm <PAGE TURN DS02 >
 032 ? Car
 033 EngT What will he buy?
 034 Ren Car
 035 EngT Put your hand up . Ri?
 036 Ri *Vai comprar um boneco igual a ele que é um peluche*
 037 EngT *Só o Ri já disse a nossa historia* . he's going to buy a little cat just like Jasper . Ok but what can you see in the picture?
 038 Mir *Ele vai dançar com a doll.*
 039 EngT OK so he's going to dance with the doll.
 040 Ren *Vai comprar a ball*
 041 EngT Maybe he'll buy a ball.
 042 RR Ball
 043 EngT A ball . MN
 044 ? *Não*
 045 MA *Um robô para apanhar ratos.*
 046 EngT A robot to catch the mouse . ok
 047 MN Mouse
 048 Mar *Não*
 049 EngT No he's not going to buy that /is he?
 050 ? /Robô
 051 EdB *Car*
 052 EngT Can any one remember? what's this? [pointing to the bubble tubes]
 053 MN Bubbles.
 054 Bubbles . well done MN . and what's this here? Dr[]
 055 MA *Tambor*
 056 Mir //Drum
 057 ?? //###
 058 EngT A drum a drum and what's in the boxes? A [] Jack in the box yes? a Jack in the box ok < PAGE TURN DS03 > Will he /choose a ball?
 059 MN /Ball
 060 ?? *Não* [shaking their heads]
 061 EngT < PAGE TURN DS04 > Or perhaps a clockwork mouse?
 062 ?? *Não* [shaking their heads]

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

063 EngT < PAGE TURN DS05 > A noisy drum?
 064 ?? //NÃO [shaking their heads]
 065 Nil //[Claps hands and shakes his head]
 066 Ri [Pointing towards the book] *Podes ler?*
 067 [Interruption 12s]
 068 EngT < PAGE TURN DS06 > Or some /bubbles?
 069 EdB /Bubbles
 070 ?? //NÃO [shaking their heads]
 071 Nil //[Claps hands and shakes his head]
 072 EngT No he doesn't want any bubbles < PAGE TURN DS07 > Would he
 like a car?
 073 Ri //[Pointing towards the book] *Tá ali um rato*
 074 Di //[Pointing towards the book] *Tá ali um rato*
 075 ?? //NÃO [shaking their heads]
 076 EngT There's a []
 077 Mir Mouse
 078 EngT Mouse . no he doesn't want the car / < PAGE TURN DS08 > Or maybe
 a . /doll?
 079 EdG /## o carro [to EdB]
 080 ?? /Doll
 081 ?? //NÃO [shaking their heads]
 082 Di *Sapatinho*
 083 EdB */Sapatinho de cristal*
 084 EngT /A shh
 085 Ped Shoe .
 EngT well done /Ped it's a shoe isn't it? a shoe . in English Di in
 English
 086 Di /[Pointing towards the book] *Um gato*
 087 Ren Shoe
 088 EdB Shoes
 089 Ri [Pointing towards the book] *Tá ali um mouse*
 090 EngT A mouse that's it it's a mouse
 091 Mir Mouse *há uma ## assim miscam /quem a ## mouse:*
 092 EngT / Mir sh sh Mir MA?
 093 MA :O rato quer morder a doll
 094 EngT Eeee oooo oh dear . Mir what were you gonna say?
 095 Mir *É como os bonecos que dizem miscam, miscam mickey mouse*
 096 EngT Ahh Mickey mouse ok < PAGE TURN DS09 > /Or a robot? Or a
 robot?
 097 Ri /[Pointing towards the book] *Olá*
um rato
 098 ?? //NÃO [shaking their heads]
 099 EngT With a []?
 100 Ri Mouse
 101 EngT With a mouse . with a mouse < PAGE TURN DS10 > Will he choose a
 Jack-in-a-box?
 102 Nil [Using a hand movement going up] *whooh aaa*
 103 ?? //NÃO [shaking their heads]
 104 EngT < PAGE TURN DS11 > No. Jasper doesn't want any of these
 105 ?? *Sim*
 106 EdB [Pointing towards the recto page] *SIM*
 107 EngT Não tá aqui numa sim . tá aqui uma pergunta olha . What has
 he/ chosen? *o que é que ele escolheu* what has he chosen /in the
 box? yes? < PAGE TURN DS12 >
 108 Ri /[Pointing towards the recto page] *Por isso é aquele presente*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

109 EdB /Um gato
sim
 110 Al /Um gato [smiling broadly]
 111 Ri /Eu disse isso
 112 EngT /Ahh it's a little /cat
 113 MA /É médio, é médio
 114 EngT It's a little cat . Just like Jasper . yes a little cat just like Jasper
 <PAGE TURN V13> and here's Jasper and the little cat
 115 ALL Just like Jasper
 116 MN Ó Sandie eu quero jogar stop

School 03 - *Just like Jasper* SESSION N°6
 16th January 2009

Classroom layout

Al + Bea + MA + Kar + MN + Ped + Nil + RM	
Lar	Mir
Gui	Di
	EdG
RR + EdB	

Total 03m 20s

001 Mir /Jus like Jasper
 002 EngT /What's the title? /Just like Jasper . well done
 003 ALL /Just like Jasper
 004 Gui Jasper like Jasper
 005 EngT Ha ha ha . Just like Jasper . *vamos contar* . put your hands down .
baixem os braços baixem os braços /< PAGE TURN pg3> Jasper's got
 an [gesturing to join in] //envelope . and in the envelope he's got
 /some ma []
 006 ? /Jasper like Jasper
 007 ?? //Envelope
 008 EngT <PAGE TURN pg4>
 009 ?? Money
 010 EngT Some money
 011 Di Olha
 012 EdB Money *para*:
 013 Di : *Vai à loja de brinquedos*
 014 EngT Can you tell me in English? he's going to the [] to the [] toy //shop .
MA era isto que tu querias dizer the toy shop?
 015 //Shop
 016 MA *Ele vai comprar um gatinho igual a ele.*
 017 EngT in English a // . little cat just like Jasper
 018 ? //Jasper
 019 MN //Little cat
 020 Gui //Jasper /like Jasper
 021 ?? /like Jasper
 022 EngT MN . *tu consegues dizer bem diz lá a* [using hand movement to prompt]
 023 MN /Little cat just like Jasper.
 024 EngT /Little cat just like Jasper.
 025 EdB Ó Sandie o little *parece* chicken little
 026 EngT Chicken little *tens razão* chicken little *é galinha pequena* . little *é pequena*

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

027 EdB *Pintainhos eu tenho esse DVD*
 028 EngT That's right ok . ok I'm going to read it now OK? [putting RR hand down to his side] < [PAGE TURN DS01](#) > Jasper is going to the toyshop with his birthday money. /< [PAGE TURN DS02](#) > What will he buy? <[PAGE TURN DS03](#)>
 029 EdB /Money money
 030 Gui Ball
 031 ? *Não*
 032 EngT Will he choose a //ball?
 033 ?? //Ball
 034 ?? *Não* [shaking their heads]
 035 EngT < [PAGE TURN DS04](#) > Or perhaps a clockwork [gesture for children to say the word 'mouse']
 036 ?? Mouse
 037 EngT Mouse?
 038 ?? *Não* [shaking their heads]
 039 EngT No < [PAGE TURN DS05](#) > A noisy dr[]
 040 MA Drum
 041 EngT Drum?
 042 ?? *Não* [shaking their heads]
 043 EngT No < [PAGE TURN DS06](#) > Or some bu[]
 044 ?? Bubbles
 045 EngT //Bubbles? good no he doesn't want any bubbles < [PAGE TURN DS07](#) >
 046 ?? // *Não* [shaking their heads]
 047 MA /*Olha o ratinho a fazer choque*
 048 Ped /CAR
 049 Di [Pointing towards the book] *O rato*
 050 EngT (Whispering) *Sh sh ouvir o Di*
 051 Di *O rato* [Pointing towards the book]
 052 EngT In English
 053 Gui Mouse
 054 EngT A mouse right I'm going to read it I'm going to read it OK? Would he like a []?
 055 MA Car
 056 EngT A car?
 057 ?? *Não* [shaking their heads]
 058 EngT No < [PAGE TURN DS08](#) > Or maybe a []?
 059 Gui Doll
 060 EngT Doll? thank you Gui
 061 Mir /Shoes shoes
 062 Di /*Não* [Pointing towards the book] *sapatinho*
 063 EngT Shoes well done yes . she's lost her shoe that's right < [PAGE TURN DS09](#) > /Or . /a . robot? a robot? /< [PAGE TURN DS10](#) >
 064 MA /*Robô robô*
 065 MN /Robot
 066 ? /*Não*
 067 EngT Will he choose a Jack []/Jack /in the /box
 068 Di *Não*
 069 EdB /Jack
 070 MA /Peuuu [using hands to demonstrate jumping up]
 071 ?? /Box
 072 ?? *Não*
 073 EngT No < [PAGE TURN DS11](#) >

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

074 Di *É esse* [Pointing with finger]
 075 EngT No. Jasper doesn't want any of these. /What has he chosen?
 /<PAGE TURN DS12>/ It's
 076 Di /Não
 077 ?? /SIM
 078 Gui /Jasper like jasper
 079 EngT Good . It's a [] little cat just like Jasper
 080 ?? Little cat just like jasper
 081 EngT Well done < [PAGE TURN V13](#)> and here's Jasper and the little cat
 082 Mir *E ficaram felizes para sempre*
 083 EngT Ahhh they are happy
 084 EdB *E vai pôr no seu quarto.*
 085 EngT *Vai pôr no seu quarto isto é que é giro*

School 03 - *Just like Jasper* SESSION N°7
 19th January 2009

Classroom layout

Ped + Ri + EdB + MN+ MA	
RR	Nil
EdG	RM
Lar	Gui
Al + Di	Mir + Ren

Total 03m 59s

001 EngT What's the title of the book? [points to the words on the front cover]
 002 Gui Ja/sper like Jasper
 003 ALL /Just like jasper
 004 EngT Very good
 005 Gui Jasper like jasper
 006 EngT Just like Jasper well done < [PAGE TURN pg3](#)> ok /Jasper's got a []
 007 EdB Just like Jasper
 008 RR /[to EdG] Just like
 009 Ped Envelope
 010 EngT //Envelope < [PAGE TURN pg4](#)> In /the envelope he's got some
 money money . well done some money
 011 ?? //Envelope
 012 ? /Money
 013 EdB Little
 014 EngT //A little cat that's right EdB
 015 ?? //###
 016 Ri //Vai à loja dos brinquedos
 017 EngT [Demonstrating with her own hand] Put your hand up if you want to
 say something sh sh Ri?
 018 Ri *Vai comprar um gato igual a ele.*
 019 EdB (Going from quiet to loud) Just like Jasper
 020 EngT That's right he's going to the toy shop to buy a little cat just like jasper
 021 MA Sandie
 [Interruption 01m51s - 01m - 57s]
 023 MA Sandie
 024 EngT OK just a minute can we tell the story? sh sh sh *vamos contar /ajudam*
a Sandie
 025 Mir /A contar a história

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

026 EngT That's right well done < PAGE TURN DS01 > /Jasper . is going . to
the []

027 MN /Jasper . is going . to the
toy shop

028 EngT Toy /shop //with

029 ?? /Shop

030 Lar //Loja de brinquedos

031 Ri //Podes ler?

032 EngT *É isto que estou a fazer* . Jasper is going to the toy /shop with his
birthday /Money . *baixa o braço ok porque eu já li OK?* < PAGE TURN
DS02 > What will he buy? ### < PAGE TURN DS03 >

033 MN /Shop

034 MN /money [mouths the words as EngT says them]

035 ?? Ball

036 EngT Will he choose a //[] ball? < PAGE TURN DS04 >

037 ?? //Não [shaking their heads]

038 MN No he /# [shaking his head]

039 EngT /Or perhaps// a /clockwork []

040 ?? //Não [shaking their heads]

041 Mir /Mouse

042 MN /Clockwork Mouse

043 EngT A clockwork mouse . //No

044 ?? //Não [shaking their heads]

045 EngT No < PAGE TURN DS05 > A noisy []

046 Ped Drum

047 ? *Tambor*

048 EngT /Drum . thank you Ped A noisy drum //no < PAGE TURN DS06 >

049 MN /Drum drum

050 ?? //Não [shaking their heads]

051 Lar Bubbles ó Sandie bubbles

052 EngT /Good [to Lar] /Or some []

053 MN /Bubbles

054 Ped /Bubbles

055 ?? Bubbles

056 EngT No

057 ?? Não [shaking their heads]

058 ? Car

059 Di Car

060 Gui Car

061 EngT Car a car that 's right /< PAGE TURN DS07 >

062 Lar /Car

063 Ri [Pointing towards the book] *Olha ali o mouse*

064 Di *Olha aqui o rato* [pointing at illustration]

065 EngT A mouse

066 Mir A mouse just like Jasper

[Interruption 03m15s - 03m23s]

067 EngT Mir what did you say?

068 Mir Mouse mouse . and . car and . just like Jasper *e o mouse vai por ali*
[using hand to show direction]

069 EngT That's right the mouse is going that way [pointing to right] and the car
is going that way [pointing to left] that's right . can you sit down Di
please? there's a good boy . ok < PAGE TURN DS08 > Or maybe:

070 Di :Doll

071 EngT //A doll

072 EdB //Shoes

A5.2 - Transcriptions *Just like Jasper* classroom read alouds

Annex 5: Transcriptions

073 ?? //Shoes
 074 EngT Shoes well done EdB . she's lost her /shoe hasn't /she? < PAGE TURN DS09>
 075 Ri /DOLL
 076 Ped /Doll
 077 Di /Caiu
 078 Gui /Shoe não [shaking his head]
 079 MA Robô /robot
 080 RR /Robô
 081 EngT Or maybe a robot
 082 ?? Robot
 083 EdB /Robot robot
 084 Ri / O Sandie rato [pointing towards the book]
 085 EngT Mouse [points to EdB] EdB?
 086 EdB Robot
 087 EngT Robot that's right a robot < PAGE TURN DS10>
 088 Mir And a mouse
 089 EngT And a mouse good
 090 MA Mouse
 091 EngT Will he choose a []
 092 MA Mouse
 093 Ped Jack-in-a-box
 094 EngT Jack-in-a-box?
 095 EdB JACK-IN-A-BOX
 096 Di Olha aqui o ratinho [pointing at illustration]
 097 EngT Look at the mu
 098 Mir Mouse
 099 EngT Mouse . tu sabes dizer mouse < PAGE TURN DS11> /No. No. Jasper
 Jasper doesn't want any of these. No What has he chosen?
 100 Mir /##### Mickey
 mouse
 101 EdB [Pointing to recto] SIM
 102 ?? SIM
 103 EngT < PAGE TURN DS12>
 104 Ri [Pointing to verso] É desse /sim
 105 EdB /Clapping his hands] Boa acertou
 106 EngT It's a /little cat just like /Jasper that's right a little cat just like
 Jasper < PAGE TURN V13> and here's Jasper and the little cat
 107 ?? /Little cat just like Jasper
 108 EdB /Eu adivinhei o número
 109 EdB A mouse é a little [talking to Ri]

Annex 5: Transcriptions

SCHOOL 01 - Just like Jasper
21st January 2009

Group 1 Retell A
MF + Gui + Ti

Total A 03m 14s

Book is in front of children, front cover in view

- | | | |
|-----------------|------|--|
| 01. | EngT | <i>Vocês conseguem contar a história para Cookie e Cammy? sim?</i>
<i>/os três</i> |
| 02. | Ti | <i>/Jasper /like Jasper</i> |
| 03. | MF | <i>/Like Jasper</i> |
| 04. | EngT | <i>Very good</i> |
| 05. | Ti | <i>[Opens book to R01] Jasp [points at Gui]</i> |
| 06. | MF | <i>Está enganado</i> |
| 07. | EngT | <i>Está enganado?</i> |
| 08. | Ti | <i>Eles não estão . não ajudam</i> |
| 09. | EngT | <i>Gui . vais ajudar o Ti a fazer?</i> |
| 010. | Gui | <i>[Nods head]</i> |
| 011. | EngT | <i>[Points to the cat] conseguem lembrar o que é que ele tem?</i> |
| 012. | Ti | <i>Envelope</i> |
| 013. | EngT | <i>Envelope</i> |
| 014. | MF | <i>[Turns page to p. 4 + title page] [leans across book and points to p. 3] Uma moeda</i> |
| 015. | EngT | <i>In English . do you know?</i> |
| 016. | MF | <i>##</i> |
| 017. | EngT | <i>##? OK</i> |
| 018. | Ti | <i>[Turns page to spread 01]</i> |
| 019. | MF | <i>## lia Jasper</i> |
| 020. | EngT | <i>Onde é que ele vai?</i> |
| 021. | MF | <i>Vai à loja dos brinquedos</i> |
| 022. | EngT | <i>That's right he's going to the toyshop</i> |
| 023. | Ti | <i>[Points to himself and to the EngT] Mas falaram em português</i>
<i>[covers his mouth]</i> |
| 024. | MF | <i>Comprar um gato igual a ele .</i> <i>/[turns page to spread 02]</i> |
| 025. | EngT | <i>/Toy shop . toy shop</i> |
| Silence [3secs] | | |
| 026. | EngT | <i>What will he buy?</i> |
| 027. | Ti | <i>Ball</i> |
| 028. | MF | <i>A ball</i> |
| 029. | Ti | <i>[Points to the bubbles in recto] Bubbles</i> |
| 030. | Gui | <i>[Points to the car in recto] Car</i> |
| 031. | EngT | <i>Car . good</i> |
| 032. | MF | <i>[Points to the doll in recto] Doll . vai dançar com ele</i> <i>/[points at drum] tambor</i> |
| 033. | Ti | <i>/[points to robot]</i> |
| | | <i>Um um robot</i> |
| 034. | MF | <i>/[Points to the mice boxes and then the jack in a box boxes]</i> |
| 035. | MF | <i>/A mouse e a a a a:</i> |
| 036. | EngT | <i>:Je . jac</i> |
| 037. | Ti | <i>Jack /in box</i> |
| 038. | MF | <i>/in a box [points to the toy cat box] tá aqui o rato . mouse</i> |
| 039. | EngT | <i>A mouse</i> |

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

040. Ti [Points to the drum in recto] *E aqui* [turns page to spread 03]
041. Gui A ball
042. Ti Ball . no
043. MF Imitating the intonation the EngT used during the shared reading sessions) A te qui a ball a pa no [shakes her head]
044. EngT No he doesn't want a ball
045. MF [Turns page to spread 04]
046. Ti [Helps MF]
047. Gui Mouse
048. Ti Mou/se
049. MF /A mouse? no
050. Ti [Shakes his head]
051. EngT No
052. Ti [Turns page to spread 05]
053. MF *Ah tambor?* não
054. Ti [Points to the mouse in verso] Mouse
055. Gui [Points to the mouse in verso] Mouse
056. Ti [Turns page to spread 06]
057. MF A bubbles
058. Ti Bub/bles
059. Gui /Buls
060. EngT Bubbles . //no
061. ALL //No
062. Ti [Points to mouse in recto] *Tá aqui* mouse /[turns page to spread 07]
063. EngT /Mouse yes
064. Gui Car
065. Ti [Points to the mouse in verso] Car e [] *tá aqui* mouse
066. EngT Mouse yes
067. MF Ar a car? . no
068. Gui [Turns page to spread 08]
069. MF Ar a doll? /[imitates a wobbly doll dancing] /no
070. Ti /Doll
071. Gui /Doll
072. Ti [Points to the mouse in recto] Cro []
073. MF /*Não*
074. Gui /No
075. Ti A mouse
076. Gui [Turns page to spread 09] /[points to mouse in recto]
077. Ti /[Points to mouse then robot in recto]
Mouse e robot
078. MF Is a robot? no [shakes her head]
079. Ti [Turns page to spread 10]
080. MF Jack in a box
081. EngT Jack in a box . well done MF
082. Ti [Turns page to spread 11] No
083. MF Sac so arh? [Makes a tutting sound]
084. Ti Ah? no [Turns page to spread 12] [points to the toy cat in recto] a cat
085. MF Ida? [puts finger on lips in thoughtful mode]
086. Ti [Turns page to copyright page] Playing
087. EngT Yeah they're playing aren't they? that's right . well done
088. Ti [Closes book and turns it over to show front cover]
089. EngT Very good . fantastic
090. MF Jack in a box *estava aí*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

091. EngT Jack in a box . that's right [turns book to show back cover] *fizeram muito bem . querem fazer outra vez ou já está?*
 092. ALL *SIM*

SCHOOL 01 - Just like Jasper
 21st January 2009

Group 1 Retell B
 MF + Gui + Ti

Total B 02m 05s

01. EngT OK . off you go then.
 02. Gui [Opens book on R01]
 03. MF Envelope
 [Interruption 14s]
 [p. 4 is open for children to see]
 04. MF *A moeda / moeda*
 05. Ti / [Turns page to spread 01]
 06. Gui *Em inglês*
 07. MF Ummm
 08. Ti In English [grins at EngT]
 09. EngT In English . oh Ti ha ha ha [] did he go to the toy shop?
 010. Ti Toy shop [turns page to spread 02] [points to the ball in recto]
 ball
 011. Gui [Points to jack in a box boxes] Jack a box
 012. Ti Jack a box [points to the robot] robot
 013. EngT Robot
 014. Ti Car . doll . bubbles . *eu gosto de fazer* bubbles [points to car, doll, bubble and wiggles in his chair]
 015. EngT Bubbles
 016. Gui [Points to mice boxes] Mouse
 017. Ti *Eu já recebi para os meus anos*
 018. EngT Yes? you got some bubbles?
 019. Gui [Turns page to spread 03]
 020. ALL A ball? no [shake their heads]
 021. Gui [Turns page to spread 04]
 022. ALL A mouse? no [shake their heads]
 023. Gui [Turns page to spread 05] [points to mouse in verso] Mouse
 024. Ti Mouse . ee ee ee ha ha ha
 025. Gui No [shakes his head] [turns page to spread 06]
 026. ALL Bubbles. no
 027. Ti [Points to mouse in recto] mouse
 028. Gui [Turns page to spread 07] /Car
 029. MF /Car
 030. Ti [Points at mouse in verso] Mouse . / *tá aqui a* mouse
 031. MF /Nooooo [shakes her head]
 032. Gui [Turns page to spread 08]
 033. MF //An a doll? no
 034. Ti // Mouse mouse . mouse. mouse . mouse [Nods head enthusiastically and points]
 035. Gui [Points to doll] Doll
 036. MF [Turns page to spread 09]
 037. Ti Mouse [points to the mouse in recto]
 038. Gui Mouse

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

039. Ti [Is getting very excited] *E* robot
 040. MF [Looks at EngT] No [shakes her head]
 041. Ti [Turns page to spread 10]
 042. Gui Jack in a box
 043. Ti Jack in a box /[Points to the mouse in verso] *arg é um . mouse*
 044. MF /Jack in a box
 045. Gui //[Turns page to spread 11]
 046. ALL //No
 047. EngT No . he doesn't want any of those
 048. Gui *Parece:*
 049. MF [Shakes head] (in a sing song voice) ###
 050. Ti [Turns page to spread 12] [nods head] A cat
 051. EngT A cat . that's right
 052. Ti [Turns page to copyright page]
 053. MF A playing
 054. Ti Playing
 055. EngT Playing . fantastic . well done . that was really good.

SCHOOL 01 - Just like Jasper
 21st January 2009

Group 2 Retell A
 Lu + FranC + Tom

Total A 01m 54s

01. EngT *Vocês conseguem ajudar um e outro a contar a história?*
 02. Lu [Nods head vigorously]
 03. EngT *Então vamos lá*
 04. Lu [Pulls book towards her and then stops for a think]
 05. FranC Jasper like Jasper
 06. EngT Fantastic . well done FranC . Just like Jasper
 07. Tom [Opens book on p. 3]
 08. Lu *O Casper / tinha uma moeda de ouro*
 09. Tom /[Turns page to p. 4 + title page]
 010. EngT That's right
 011. Tom [Points to the coin on p. 3]
 012. Lu [Turns page to spread 01] *Só tem a moeda . e aqui* [turns page to spread 02] *já foi à loja dos brinquedos . primeiro foi comprar*
 []
 013. Tom A mouse
 014. FranC Car
 015. Lu Umm /a teddy
 016. Tom /[Points to the red ball in recto]
 017. Tom Teddy [Turns page to spread 03] [Points to the ball in recto] ball
 018. FranC Ball
 019. Tom [Turns page to spread 04]
 020. ALL A mouse
 021. Tom [Turns page to spread 05]
 Silence [4 secs]
 022. FranC [Points towards recto] *Tá ali um mouse*
 023. EngT That's right a mouse
 024. Tom [Turns page to spread 06] A ba:
 025. Lu [Points to mouse in recto] */ Tá aqui a mouse*
 026. FranC /[Points to mouse in recto]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

027. EngT Yeah another mouse
 028. Lu *Tá em todos a mouse* [nods head to herself]
 029. Tom Babbles
 030. EngT Bubbles . well done
 031. Tom [Turns page to spread 07]
 032. Lu *Tá ali outro mouse* [gestures towards verso]
 033. FranC [Points at mouse in verso] mouse
 034. EngT *Outro mouse . ha ha ha*
 035. FranC Car
 036. Tom Car
 037. EngT Car . good
 038. Tom [Turns page to spread 08]
 039. Lu Teddy
 040. Tom [Points at mouse in recto] Mouse [points at shoe in verso] *um sapato*
 041. Lu [Gestures towards recto] *Outro mouse ha ha*
 042. Tom [Turns page to spread 09]
 043. Lu *Outro mouse*
 044. Tom [Turns page to spread 10]
 045. Tom Jack in a /box
 046. Lu /Box
 047. Tom [Turns page to spread 11]
 048. FranC ## Mouse
 049. Tom [Points at overturned bubbles in recto] Ah
 050. Lu *Tinha guardado todos os /presentes e entornou aquilo tudo . ele queria um peluche igual a ele*
 051. Tom /[Turns page to spread 12]
 052. EngT That's right ## não é?
 053. Tom [Turns page to copyright page] [closes book] *quero ler outra vez*
 054. EngT OK . that's it . *querem ler outra vez . FranC?*
 055. FranC [Nods head]

SCHOOL 01 - Just like Jasper
 21st January 2009

Group 2 Retell B
 Lu + FranC + Tom

Total B 01m 58s

01. Tom [Opens book on p. 4 + title page]
 02. Lu [Points to p. 4] *Aqui tá uma moeda*
 03. Tom [Turns page to spread 01]
 04. Lu *Outra vez* [turns page to spread 02]
 05. Tom [Helps Lu]
 06. ALL [Look at recto for 5 secs]
 07. Tom [Points to ball] Ball
 08. FranC Car
 09. Lu Umm [4 secs]
 010. EngT *Podes dizer em português se quiseres*
 011. Lu Um um *boneca*
 012. EngT *Sabem dizer em inglês também?*
 013. Tom A boll a a a a boll

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

014. EngT D d:
 015. FranC Bubbles
 016. EngT That's it . bubbles and a doll
 017. Tom Doll [turns page to spread 03] ball [points towards recto] [turns page to spread 04]
 018. ALL Mouse
 019. Tom [Turns page to spread 05]
 020. Lu *Outro mouse*
 021. EngT Another mouse
 022. Tom [Turns page to spread 07] /[turns back to spread 06] bubbles
 [Turns page to spread 07]
 023. Lu */Um outro mouse*
 024. Lu *Outro mouse*
 025. FranC Car
 026. Tom /[Turns page to spread 08]
 027. Lu */Nós não vimos o tambor*
 028. EngT No . drum right?
 029. Tom Ah
 030. Lu Teddy
 031. Tom Doll
 032. FranC Mouse [indicates towards recto]
 033. Tom Mouse
 034. EngT *Pois estão em todo o lado . não é?*
 035. Tom [Turns page to spread 09]
 036. FranC Mouse . mouse
 037. Lu *Outro mouse*
 038. Tom [Turns page to spread 10] A Jack in a box
 039. EngT Yeah well done
 040. Tom [Turns page to spread 11]
 041. Lu *Ele já abriu tudo*
 042. Tom [Turns page to spread 12]
 043. Lu [Points to recto] *Agora ele queria um boneco igual a ele . um peluche*
 044. EngT Just like Jasper
 045. Lu *Como o Cookie*
 046. EngT A little cat . Just like Jasper
 047. Tom [Turns page to copyright page] [closes book] *Outra vez*
 048. EngT *Outra vez . achas que sim?*
 049. Tom *Eu gosto muito deste livro*

SCHOOL 01 - Just like Jasper
 21st January 2009

Group 2 Retell C
 Lu + FranC + Tom

Total C 02m 11s

Book is open on p. 3

01. Tom [Points to Jasper] Jasper . Jasper
 02. EngT Jasper . well done
 03. Tom /[Turns page to p. 4 + title page]
 04. Lu */Sabes quando a Marília manda trabalhar ele queria sempre ir para os livros não era Tom?*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

05. Tom [Nods head] [turns page to spread 01]
 06. FranC *E eu queria fazer jogos*
 07. EngT *Ai é? não gostas de livros*
 08. FranC *//[Shakes head]*
 09. Lu *//E eu queria ir para ###*
 010. Tom *//[Turns page to spread 02] Bubbles*
 011. FranC Car . ball
 012. Lu Doll
 013. Tom [Turns page to spread 03] Ball [points to the ball in recto] [turns page to spread 04]
 014. ALL Mouse
 015. Tom [Turns page to spread 05]
 016. Lu *Tambor*
 017. Tom *Tamber*
 018. EngT */Drum*
 019. Tom */[Turns page to spread 06] Bubbles*
 020. FranC Mouse
 021. EngT Another mouse [nods head]
 022. Tom [To FranC] Bubbles [turns page to spread 07] car [turns page to spread 08]
 023. Lu Mouse . *outro* mouse
 024. Tom [Turns back to spread 07] CAR */[turns page to spread 08]*
 025. Lu */Outro mouse*
 026. EngT Another mouse
 027. Tom Doll
 028. FranC *Eu sabia*
 029. EngT Doll . that's right
 030. Tom [Turns page to spread 09] Mouse
 031. EngT A mouse . but what's this here? [points to the robot in recto] ro?
 032. Tom [Turns page to spread 10] Jack in a box
 033. EngT Well done . a Jack in a box
 034. Tom [Turns page to spread 11]
 035. EngT *A Lu quer contar esta folha . não é Lu? o que é que tu queres dizer sobre esta folha?*
 036. Lu *//Ele desarrumou tudo* [gestures towards verso]
 037. Tom *//Ball . tá aqui a ball . aqui a ball* [points to the blue and white ball in verso]
 038. FranC A doll *está a agarrar a ball*
 039. EngT Ah ha
 040. Tom [Points to the doll in verso] *É a boneca . ball*
 041. Lu Ó Sandie . *ele depois queria um /peluche igual a ele . /aqui*
 042. Tom */[Points to the far left mouse in verso] Ena . a mouse*
 043. Lu */[Points to the toy cat box in recto]*
 044. Tom *Tá aqui um mouse* [taps mouse in verso]
 045. EngT Another mouse . a clockwork mouse
 046. FranC */E outro mouse* [points to right hand mouse in verso]
 047. Tom *Pernas pró ar* [points to right hand mouse in verso]
 048. Lu *Isto já se sabe . tá-se a ver*
 049. Tom [Turns page to spread 12] *Esqueceu-se [] ele queria um igual* [points towards recto]
 050. EngT */Little cat* [nods head] just like Jasper
 051. Tom */[Fingers through pages and closes book quickly]*
 052. EngT OK very good . *já chega não? fizeram muito bem*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

053. Tom *Quero dizer mais outra*

SCHOOL 01 - Just like Jasper
21st January 2009

Group 2 Retell D
Lu + FranC + Tom

Total D 03m 02s

Book is open on p. 3

01. Tom Jasper . Jasper
02. EngT Jasper [nods her head]
03. Tom Turns page to p. 4 + title page]
04. Lu *Sabes que o Tom /desde pequenino:*
05. Tom */Como é que se chama?*
06. EngT Some money
07. Tom Some money [turns page to spread 01] [points to the coin in recto] Money
08. EngT Money
09. Lu *Olha . /ele quando era pequenino /ele ia para a escola e ele queria sempre estar ao pé da professora só para ver o livro*
010. Tom */Money [turns page to spread 02]*
[Silence 4 secs]
011. FranC Car
012. Tom [Points to the mice boxes in recto] mouse
013. EngT Mouse
014. FranC Jack in a box
015. EngT Jack in a box . good well done
016. Tom Car bubbles [points to the toys as he says them]
017. Lu Doll
018. Tom Jack in a box
019. Lu *Eu tenho mais uma para dizer . é mouse*
020. EngT That's right
021. Lu *O mouse está ali [points to the mice boxes]*
022. Tom *E Jack in a box está aqui . o ball tá aqui [points to the toys as he says them]*
023. FranC *Car tá ali [points to the car] escondido*
024. Tom *E e e . e a boneca tá aqui em cima [points to the doll]*
025. Lu *Pois . já disse Tom*
026. Tom *Ela tá aqui em cima . o que ela tá a fazer?*
027. Lu *É para comprar Tom*
028. EngT *É uma loja não é?*
029. Tom *Como é que ela subiu?*
030. EngT *Foi a senhora que pôs lá . a senhora que está a vender as coisas*
031. Lu *Então:*
032. FranC *: Não tá uma senhora*
033. EngT *Aqui não mas com certeza //###*
034. Lu *//###*
035. Tom *//Bubbles tá aqui [points to the bubbles] [turns page to spread 03] ball*
036. Lu *Tom? Tom? Sabes quando tu vais ao supermercado e queres alguma coisa as senhoras põem ali em cima . para não se pôr no chão [shrugs her shoulders]*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

037. Tom [Points to ball in recto] Ball . ball [turns page to spread 04]
mouse
038. Lu *Eu já estou um bocadinho cansada*
039. Tom [Turns page to spread 05]
040. FranC Mouse
041. Tom Buaamm
042. EngT Drum drum
043. Tom Drum [turns page to spread 06] /bubbles [points to large bubble
in verso]
044. Lu /*Tá aqui mouse . tá aqui um*
mouse
045. Lu [Points to the mouse in recto] . Mouse
046. Tom Bubbles [turns page to spread 07]
047. Lu [Points towards verso] *Outro* /mouse
048. FranC /Mouse
049. EngT He he ha ha
050. Tom Car [Turns page to spread 08]
051. FranC /Mouse
052. Lu /*Outro* mouse [points towards recto]
053. Tom Mouse . *o sapato* [points to shoe in verso] doll [turns page to
spread 09]
054. Lu *O rapaz caiu a seca* [puts hand on head dramatically]
055. Tom Ball
056. FranC Mouse
057. Tom Mouse [turns page to spread 10] Jack in a box
058. FranC Mouse
059. Lu *Quando for as férias sabes o que é que eu vou fazer Sandie? Vou
para a praia*
060. EngT *Ai que sorte*
061. Lu *Isto é nas férias grandes aqui ###*
062. Tom [Turns page to spread 11] /Mouse . mouse [points to the mice in
verso]
063. Lu Mouse . *outro* mouse
064. Tom *Aqui a caixa do* mouse
065. EngT *Um hum . saiu da caixa não foi?*
066. Lu /[Turns page to spread 12] olha Tom . aqui um [3 secs]
067. EngT A little cat
068. Lu A little cat:
069. EngT Just like
070. Lu /Casper
071. Tom /Jasper
072. EngT Well done . very good [Closes book] . [to Tom] Ja[]
073. Tom Sper
074. Lu Casper
075. EngT [Points to Jack in a box on back cover] Jack in a box . *não é?*
well done that's very good

Annex 5: Transcriptions

SCHOOL 01 - Just like Jasper
21st January 2009

Group 3 Retell
Caro + MA + Ter

Total 04m 29s

01. EngT *Vocês conseguem contar a história?*
02. Ter *Sim*
03. EngT *Sabes que a Cookie gosta muito*
04. Ter [Opens book]
05. EngT *Esqueceram de dizer o título . não?*
06. Ter /Just like Jasper
07. MA /Just like Jasper
08. Caro [Mouths the words only]
09. Ter [Opens book on p. 3] [] Jasper [looks at EngT] [Turns to MA and whispers something]
010. Caro *Uma moeda*
011. EngT Can you remember what this is? [points to the envelope]
012. Caro *Uma moeda*
013. EngT Ok [nods head] an envelope?
014. Ter [Nods her head] [Turns page to p. 4 + title page] []
015. Caro *Brincar?*
016. Ter [Points to title on title page] /Just /like Jasper [runs finger along top line]
017. MA [Turns page to spread 01]
018. Ter [Looks at words on verso] Jasper ia toyshop
019. EngT Very good . yes . he's going to the toy shop
020. Ter [Turns page to spread 02]
021. Caro Um
022. EngT Um?
[Silence 4 secs]
023. Caro [Points to the toy cat box] Ja
024. EngT [Nods]
025. Caro Jasper
026. EngT Jasper a little Jasper
027. MA [Points to red and white ball in recto] Ball
028. EngT Um hum . that's right
029. Ter [Turns page to spread 03] A ball? []
030. EngT No he doesn't want a ball
031. MA [Turns page to spread 04]
032. 32 pensive way]
033. Caro Uuuu [points to corner of verso]
034. MA [Points to mouse in verso] Mouse
035. EngT A mouse ha ha
036. Caro ###
[Silence 2 secs]
037. EngT [Points to the drum in recto] Can you remember the name in English? Dra []
038. Ter Drum
039. EngT A drum . that's right . a noisy drum . isn't it?
040. MA [Turns page to spread 06]
041. MA Bubbles
042. Caro //[Points to the mouse] ##

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

043. Ter //Bubbles . bubbles
 044. Ter //[[points at various bubbles in verso] /[Points to the mouse in recto]
 045. Ter /Tá ali um mouse
 046. MA Esqueceu-se do mouse
 047. Ter [Turns page to spread 07]
 048. Caro [Points to verso] ##
 049. MA Mouse [Points to mouse in verso]
 050. Ter [Points to car] Car . no
 051. EngT No . /he doesn't want a car
 052. MA /[Turns page to spread 08]
 053. Ter Mouse [points to mouse]
 054. MA Mouse e doll [points to the mouse then the doll]
 055. Ter A dancing [points towards recto]
 056. EngT Dancing . that's right Ter
 057. MA [Points to verso] Tá ali outra sapato que caiu [points to dolls bare foot in recto]
 058. Ter /[Turns page to spread 09]
 059. MA /[Helps Ter]
 060. Caro Uu mouse [points to mouse in recto]
 061. MA A mouse [points to mouse in recto]
 062. Ter [Puts finger on mouse in pensive mood]
 063. MA Um [puts finger on mouse in pensive mood]
 Silence [5 secs]
 064. EngT Robot . yeah?
 065. Ter /[Grins at EngT]
 066. MA /[Turns page to spread 10] Jack /in a box
 067. Ter /In a box . no
 068. EngT No he doesn't want a Jack in a box
 069. Ter [Turns page to spread 11]
 070. Caro Eu já sei
 071. MA [Points to the toy cat box] É este
 072. Caro /Jasper
 073. Ter /[Turns page to spread 12] Just like Jasper /[Turns page to copyright page]
 074. Caro /Jasper like Jasper
 075. MA //Playing
 076. Ter //Playing [points to copyright page]
 077. EngT /Very good . well done
 078. Ter /[Closes book] [points at back cover] Just like Jasper [gets up to leave]

Annex 5: Transcriptions

SCHOOL 01 - Just like Jasper
21st January 2009

Group 4 Retell A
Dan + Rod + FranS

Total A 02m 45s

01. EngT *Então vá vamos contar a história . pode ser?*
02. Dan *Sim* [nods head enthusiastically]
[Silence 3 secs]
03. EngT *Como é que se chama a história?* [Points to the title on the front cover]
04. ALL Just like Jasper
05. EngT Great well done . just like Jasper
06. Rod [Opens book on p. 3]
07. [Silence 3 secs]
08. Rod *Uma /moeda*
09. FranS */Uma moeda*
010. EngT OK [] OK?
011. Dan [Turns page to p. 4 + title page]
012. FranS [Points to title on title page] /Just /like Jasper
013. Dan /Just like Jasper
014. Rod /like Jasper
015. Dan [Turns page to spread 01]
[Silence 7 secs]
016. EngT *Onde é que ele vai?*
017. ALL *À loja dos brinquedos*
018. EngT The toy shop [nods head]
019. Dan [Turns page to spread 02]
[Silence 5 secs]
020. EngT *Não querem dizer os nomes das coisas?*
021. Rod [Puts hand up]
022. EngT *Aponta . diz*
023. FranS [Puts hand up]
024. Dan [Puts hand up]
025. Rod Bubbles
026. EngT *Podem dizer*
027. Dan Mouse
028. FranS ###
029. EngT OK [nods]
030. FranS Jasper like Jasper
031. EngT The little cat just like Jasper
032. Dan [Turns page to spread 03]
033. FranS Ball
034. Dan Ball
035. Rod *Não*
036. EngT He doesn't want a ball does he? that's right good
037. Dan No / [Turns page to spread 04]
038. FranS /No
039. FranS Da mouse no*
040. Dan [Turns page to spread 05]
041. FranS *Tambor?* no*
042. Dan [Turns page to spread 06]
043. Rod Bubbles *não*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

044. Dan [Turns page to spread 07]
 045. ALL Car *não**
 046. Dan [Turns page to spread 08]
 047. Rod Doll /*não*
 048. Dan /No [turns page to spread 09]
 049. FranS Da mouse no*
 050. Dan [Turns page to spread 10] Jack in a box /no [turns page to spread 11] [] *não queria /nada*
 051. Rod /*Não nada*
 052. EngT No
 053. Dan [Turns page to spread 12]
 054. FranS *Eu acertei*
 055. Rod *Sim . jus like Jasper*
 056. Dan /[Turns page to copyright page]
 057. EngT /That's right
 058. Dan Jasper *a a brincar*
 059. EngT *Conseguem dizer em inglês?*
 060. Dan /*Eu sei . playing*
 061. Rod /[Puts his hand up]
 062. EngT Playing . *foi isto que ias dizer Rod?*
 063. Rod [Nods head]
 064. EngT Very good
 065. FranS [Closes book]
 066. Dan Jus like . *não a Jack in a box*
 067. EngT *Querem contar outra vez?*
 068. ALL *Sim*

SCHOOL 01 - Just like Jasper
 21st January 2009

Group 4 Retell B
 Dan + Rod + FranS

Total B 01m 20s

01. EngT Ok . can you remember the name of the book?
 02. ALL Just like Jasper
 03. FranS [Opens book on p. 3]
 04. Rod *Moeda*
 05. FranS //[Opens book on p. 4 + title page]
 06. Dan //[Helps FranS]
 07. ALL //[Just like Jasper
 08. FranS /[Opens book on spread 01] Loja dos . toy shop
 09. Dan /[Helps FranS] *loja dos brinquedos*
 010. EngT /Ah ha
 011. FranS /[turns page to spread 02]
 012. Silence [2 secs]
 013. Rod Car
 014. Dan Mouse
 015. Fran Ball
 016. Dan A Jack in a box
 Silence [2 secs]
 017. FranS Just like Jasper [nods head]
 018. EngT Ah ha . a little cat just like Jasper
 019. FranS [Turns page to spread 03] [] Ball no* [turns page to spread 04]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

020. ALL Mouse no*
021. Dan [Turns page to spread 05]
022. FranS *Tambor* no*
023. Dan /No*
024. Rod /No*
025. Dan [Turns page to spread 06]
026. ALL Bubbles . no*
027. Dan [Turns page to spread 07]
028. ALL Car
029. Rod /*Não**
030. Dan /[Turns page to spread 08]
031. ALL Doll no*
032. Dan [Turns page to spread 09]
033. Rod *Robô*
034. Dan No* /[Turns page to spread 10] Jack in a box
035. FranS /No
036. ALL No*
037. Dan [Turns page to spread 11]
038. Rod *Não*
039. Dan *Não queria nada* [turns page to spread 12]
040. Rod Jus like Jasper
041. Dan [Turns page to copyright page] *Estavam* playing
042. EngT Playing well done
043. Dan [Closes book]
044. EngT That's fantastic . thank you . that's really good

SCHOOL 01 - Just like Jasper
21st January 2009

Group 5 Retell A
In + JF + Fran

Total A 03m13s

01. EngT *Vamos contar a história?*
02. ALL *Sim*
03. EngT *Vocês conseguem contar para a Cookie e a Cammy? ajudam um e outro?*
- [Interruption 16s]
- [Book is open on p. 3]
04. EngT *E o título não?* [closes book] *qual é o título do livro?*
- [Silence 3 secs]
05. JF Just like Jasper
06. EngT That's right . just like Jasper . Ok *então vá*
07. JF [Opens book on p. 3]
- [Silence 5 secs]
08. EngT [Points to the envelope] What's it called?
09. JF Envelope
010. EngT Envelope . that's right . Jasper's got an envelope [Turns page to p. 4 + title page]
- [Silence 9 secs]
011. EngT Jasper's got some money
012. JF Money
013. EngT Some money . yeah

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

014. JF [Turns page to spread 01]
 015. EngT *Onde é que ele vai In? [] sabes?*
 016. In [Shakes her head]
 017. EngT *Não sabes? onde é que ele vai gastar o dinheiro?*
 018. In */A loja*
 019. JF */A loja*
 020. EngT Ah . toy shop . OK toy shop
 [Silence 4 secs]
 021. JF [Turns page to spread 02]
 [Silence 5 secs]
 022. EngT What will he buy?
 [Silence 4 secs]
 023. JF [Turns page to spread 03]
 024. In A ball
 025. EngT Ball
 026. Fran *Não*
 027. EngT /No he doesn't choose a ball
 028. In /[Shakes head once]
 029. JF [Turns page to spread 04]
 030. In Mouse
 031. Fran Mouse
 032. ALL *Não**
 033. JF [Turns page to spread 05]
 034. Fran Mouse
 035. EngT Mouse . that's right yeah
 Silence [5 secs]
 036. EngT Drum
 037. JF Drum
 038. EngT Drum . no
 039. Fran [Shakes her head]
 040. JF [Turns page to spread 07]
 041. In Car
 042. Fran Car . */não**
 043. EngT /No
 044. In [Turns page to spread 08]
 045. Fran Doll . *não**
 046. JF /No
 047. In */Não**
 048. JF [Turns page to spread 09] Robot* . no
 049. In *Não* [shakes head]
 050. JF [Turns page to spread 10] Jack in a box . no
 051. In *Não**
 052. JF [Turns page to spread 11] [turns page to spread 12] Just:
 053. Fran :Jasper
 054. JF Just like Jasper [turns page to copyright page] playing
 055. EngT Playing . that's right . playing
 056. JF [Closes book]

Annex 5: Transcriptions

SCHOOL 01 - Just like Jasper
21st January 2009

Group 5 Retell B
In + JF + Fran

Total B 02m 53s

Book is closed with front cover in view

01. In Just like Jasper
02. EngT Good In . well done . Just like Jasper
03. JF [Opens book on p. 3] Envelope
04. EngT Uh ha
05. JF [Turns page to p. 4 + title page]
Silence [7 secs]
06. EngT He's got some money
07. Fran /Money
08. In /Money
09. EngT Money
010. Fran Got some money
011. JF /[Turns page to spread 01]
012. EngT /Money
013. JF [Deep intake of breath]
014. EngT *Onde é que ele vai?*
015. ALL *Uma loja*
016. EngT (Whispers) Toy shop
017. JF [Turns page to spread 02]
018. EngT And what will he buy?
019. Fran Bubbles
020. EngT Bubbles [nods]
021. In Doll
022. Fran Ball
023. JF Jasper like Jasper
024. EngT That's right . a little cat just like Jasper
025. JF [Turns page to spread 03]
026. ALL Ball . no*
027. JF [Turns page to spread 04]
028. ALL Mouse . no*
029. JF [Turns page to spread 05]
Silence [9 secs]
030. EngT A drum?
031. JF [Shakes head] no [turns page to spread 06] Bubbles
032. ALL No*
033. JF [Turns page to spread 07]
034. ALL Car . no
035. JF [Turns page to spread 08]
036. ALL Doll . no*
037. JF [Turns page to spread 09] Robot no [shakes head]
038. In *Não**
039. JF [Turns page to spread 10] Jack in a box
040. ALL No
041. JF [Turns page to spread 11] [turns page to spread 12] Just like Jasper . yes [turns page to copyright page] playing
042. Fran Playing

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

043. EngT Playing . that's Jasper playing with the little cat . that's great .
well done . thank you

SCHOOL 01 - Just like Jasper
21st January 2009

Group 6 Retell A
Jac + Mat + Ant

Total A 04m 14s

Book is in front of Mat

01. EngT Cookie e Cammy *querem ouvir vocês a contar a história . tá bem? vá. conseguem contar?*
02. Ant [Is about to open the book]
03. EngT *E o título do livro?*
04. Jac Cat like Jasper
05. EngT Very good . Just like Jasper
06. Jac [Opens book on p. 3] Urmmm
07. EngT *O que é que ele tem lá?*
08. Jac *Uma moeda*
09. Mat *Moeda*
010. EngT Money [nods]
011. Jac [Turns page to p. 4 + title page]
- Silence [7 secs]
012. Jac */Vai comprar*
013. Mat */À loja*
014. EngT That's right . he's going to the toy shop
015. Mat */Comprar*
016. Jac */[Turns page to spread 01] Vai comprar numa loja*
017. EngT *Loja de brinquedos . não é? a toy shop*
018. Jac [Turns page to spread 02]
019. Ant [Points to mice boxes] Mouse
020. EngT Uh hu
021. Mat Mouse
022. Jac Ball
023. EngT Ball good
024. Jac Bubbles
025. Ant Car [points to car]
026. Jac Doll [points to doll]
027. Ant Bubbles [points to bubbles]
028. Mat Jasper [points to toy cat box]
029. EngT Yep . a little cat just like Jasper
030. Jac [Points to the Jack in a boxes] Arhhh
031. EngT It's a jack in a box isn't it?
032. Ant Doll [points to the doll]
033. Mat Jack in a box
034. Jac */Só faltam estes*
035. Jac */[Points to the drum, mice and robot]*
036. EngT Ah ha
037. Mat *Falta este* [points to the robot]
038. Ant *E este* [points to the drum]
039. EngT That's a drum . a robot [points to drum then robot]
040. Jac [Turns page to spread 03]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

041.	Ant	[Runs fingers along verbal text in verso, left to right] (Using questioning intonation) /Do do is a ball?
042.	Mat	/Ball
043.	Jac	<i>Não*</i>
044.	Mat	<i>Não</i>
045.	Ant	### / <i>não</i>
046.	Jac	/[Giggles] [turns page to spread 04]
047.	Mat	Mouse
048.	Ant	Mouse
049.	Jac	Mouse
050.	EngT	No
051.	Ant	No [turns page to spread 05] um [is a little silly and makes faces]
052.	Jac	[Giggles]
053.	EngT	Drum
054.	Ant	/Drum
055.	Jac	/Drum. no
056.	Mat	<i>Não*</i>
057.	Ant	[Turns page to spread 06] Bubbles /no*
058.	Jac	/Bubbles . no
059.	Mat	<i>Não</i>
060.	Ant	[Turns page to spread 07] (Said in a very silly voice) A CAR
061.	Jac	/[Giggles]
062.	Mat	/[Giggles]
063.	Jac	<i>Não</i> /[turns page to spread 08]
064.	Ant	/(Said in a very silly voice) <i>Naõ*</i> um doll
065.	Jac	/[Giggles] <i>Não</i> [giggles]
066.	Mat	/[Giggles]
067.	Ant	[Turns page to spread 09] [points at robot] /[makes silly face]
068.	Jac	/[Giggles] <i>Ó Ant</i>
069.	Mat	[Points to mouse in recto] mouse
070.	EngT	Mouse . very good Mat . mouse
071.	Ant	[Points at the robot and makes a funny face]
072.	Jac	<i>Não*</i> [turns page to spread 10] Jack in a box
073.	Ant	/Jack in a box
074.	Mat	/Jack in a box
075.	Jac	No* [turns page to spread 11]
076.	Ant	[Runs finger along verbal text in verso] [makes a funny face and mimes speaking]
077.	Jac	/[Giggle]
078.	Mat	/[Giggle]
079.	Jac	<i>Ó Ant . pára</i>
080.	Ant	[Repeats what he had just done, moving finger along verbal text in recto too]
081.	Jac	/[Giggle]
082.	Mat	/[Giggle]
083.	Jac	<i>Ó Ant . pára</i>
084.	Ant	[Points to the spilt bubble mixture and makes a funny face]
085.	Jac	<i>Não</i>
086.	EngT	No he doesn't want any of these . so what has he chosen?
087.	Jac	[Turns page to spread 12] [nods]
088.	Mat	<i>É</i> [nods her head]
089.	Jac	<i>Oui</i> [nods her head]
090.	EngT	It's a little cat/ . just like Jasper
091.	Mat	/Jasper
092.	Jac	/Like Jasper [Turns page to copyright page]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

093.	Ant	//[Points at Jasper and starts imitating someone talking] //	
		[Continues doing the same thing with R03]	
094.	Jac	//[Giggle]	
095.	Mat	//[Giggle]	
096.	Jac		//[Giggle]
097.	Mat		//[Giggle]
098.	EngT	Are they playing?	
099.	Ant	(In a silly voice) Playing	
0100.	EngT	Playing . that's right. they're playing	
0101.	Jac	[Closes the book]	
0102.	Ant	<i>Vitória acabou-se a história</i>	
0103.	Jac	[Giggles] Vitória vitória acabou-se a história	
0104.	EngT	<i>Já está?</i>	
0105.	Ant	<i>Já</i>	
0106.	Jac	<i>Não</i>	
0107.	EngT	<i>Querem contar outra vez?</i>	
0108.	Ant	<i>Sim</i>	
0109.	EngT	<i>Sim? mas Ant . não podes fazer disparates . OK?</i>	

SCHOOL 01 - Just like Jasper
21st January 2009

Group 6 Retell B
Jac + Mat + Ant

Not transcribed due to children being very silly

SCHOOL 01 - Just like Jasper
21st January 2009

Group 7 Retell
Jo + JS + FraS

Total 02m 18s

01.	EngT	Ok . <i>então vamos lá contar a história vocês os três . pode ser? tá bem . e o nome da história?</i>
02.	JS	Ju like Jasper
03.	EngT	Just like Jasper . OK
04.	FraS	[Opens book on p. 3]
05.	Jo	<i>Não sabemos contar em inglês</i> / [turns page to p. 4 + title page]
06.	EngT	/ <i>Não?</i>
07.	ALL	[Shake heads]
08.	EngT	<i>Querem contar em português com algumas palavras em inglês? pode ser?</i>
09.	Jo	[Nods]
010.	FraS	<i>Eu não sei contar em português</i>
011.	EngT	No? OK
012.	Jo	<i>Nem eu</i>
013.	JS	<i>Nem eu</i>
014.	EngT	<i>Ah não? não sabem a história?</i>
015.	JS	[Shakes head]
016.	Jo	<i>Só nos lembramos . / nós sabemos em português . eu sei</i>
017.	EngT	/ [Turns page back to p. 3] [points to coin] <i>O que é que podemos dizer aqui?</i>

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

018. JS *Só sabemos a loja dos brinquedos*
 019. EngT *Podes dizer a loja dos brinquedos . que é o toy[]*
 020. Jo */Toy shop*
 021. JS */[Nods his head]*
 022. EngT *Toy shop that's right . /he's got an envelope*
 023. EngT */[Points to the envelope] /[turns page to*
 p. 4 + title page]
 024. EngT */With some:*
 025. FraS *:Moedas*
 026. EngT *Money*
 027. JS *Money*
 028. Jo *Money*
 029. EngT *That's right*
 030. FraS *[Turns page to spread 01]*
 031. EngT *Jasper's going to the []*
 032. Jo *[Points to the coin in recto] Money*
 033. EngT *That's right money . he's going to the toy shop*
 034. FraS *[Turns page to spread 02]*
 035. EngT *What will he buy?*
 036. Jo *Umm acho:*
 037. FraS *(Said quickly) Mouse*
 038. EngT *Good . mouse*
 039. Jo *Um*
 040. JS *Ball*
 041. EngT *Yeah yeah [nods head]*
 042. FraS *Car*
 043. EngT *Yeah [nods head]*
 044. Jo *Doll*
 045. EngT *Yeah [nods head]*
 046. FraS *Bubbles*
 047. EngT *Good [nods head]*
 048. JS *Um Jasper*
 049. EngT *It's a little cat . just like Jasper*
 050. Jo *Jasper*
 051. JS *Jack in a box*
 052. EngT *Good boy . well done JS . Jack in a box . /can you remember what*
 this is? A /drum and a robot
 053. EngT */[Points to the drum and*
 the robot]
 054. EngT */[Points to the drum and the robot]*
 055. FraS *[Turns page to spread 03]*
 056. Jo *Ball*
 057. JS *Ball*
 058. ALL *No**
 059. FraS *[Turns page to spread 04]*
 060. JS *Mouse*
 061. Jo *A mouse*
 062. FraS *Nada*
 063. ALL *No**
 064. FraS *[Turns page to spread 05]*
 065. Jo *Mouse [points towards mouse in verso]*
 066. EngT *There's a mouse*
 067. Jo *A mouse*
 068. JS */No*

Annex 5: Transcriptions

069. Jo / [Turns page to spread 06] A mouse [points at mouse]
 070. JS Bubbles
 071. FraS Bubbles
 072. Jo A mouse
 073. JS *Não**
 074. Jo [Turns page to spread 07]
 075. JS / [Shakes /his head]
 076. FraS /Car
 077. Jo /Car . a mouse
 078. FraS [Shakes his head]
 079. Jo [Turns page to spread 08] Doll
 080. JS Doll . /no* [shakes his head]
 081. FraS /Doll
 082. Jo A mouse [turns page to spread 09]
 083. FraS Arh [] mouse . [points to mouse]
 084. JS Mouse
 085. Jo A mouse
 086. EngT A robot
 087. JS [Nods head]
 088. Jo Arh . a mouse [turns page to spread 10] [sharp intake of breath]
 089. JS Jack in a box
 090. Jo Jack in a box
 091. JS No*
 092. Jo [Turns page to spread 11] [points at toys in verso] *esta parte e não queria . será que quer esta caixa* [jabs the little cat box with her finger] [turns page top spread 12]
 093. JS A little cat
 094. EngT /Just like /Jasper . well done JS . a little cat
 095. Jo /Jasper
 096. FraS / [Nods head]
 097. FraS [Turns page to copyright page]
 098. Silence [10 secs]
 099. JS Playing
 0100. EngT Hooray . well done JS . they're playing
 0101. Jo [Closes book]

SCHOOL 01 - Just like Jasper
 21st January 2009

Group 8 Retell
 Cat + MM + Ped

Total 03m 21s

01. EngT *Eles gostam muito desta história . e querem ouvir o que é que vocês sabem dizer sobre a história . pode ser?*
 02. ALL [Nod]
 03. EngT *Sim? ajudam um e outro a contar? Ó Cat . tu tá tão pequena ali . queres ficar nos joelhos para ver melhor?*
 04. Cat [Shakes her head]
 05. EngT *Não? OK vá . qual é o nome da nossa história?*
 06. MM Jasper like Jasper
 07. EngT [Nods head] [indicates towards book] *Querem abrir para contar?*
 08. MM [Opens book on p. 3]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

09. Ped [Turns page to p. 4 + title page] [turns page to spread 01] Jasper
 []
 Silence [6 secs]
 010. EngT (Whispering) *Onde é que ele vai?*
 011. Ped Toy
 012. MM *Vai à loja dos brinquedos*
 013. Ped Top shop
 014. EngT [To Ped] Good boy yes . he's going to the toy shop [to MM] *à loja dos brinquedos* . yes that's right
 015. MM [Turns page to spread 02]
 016. EngT What will he buy?
 Silence [3 secs]
 017. EngT [Indicates towards recto] *Vocês sabem dizer algumas coisas aí?*
 018. MM [Nods her head]
 019. Ped [Nods his head]
 020. Cat Ball
 021. Ped Mouse
 022. MM Bubbles
 023. EngT Very good
 024. Ped Car
 025. EngT [Nods head]
 026. Ped Bo . doll
 027. EngT [Nods head]
 028. Ped Jasper
 029. EngT That's right . /a little cat just like Jasper . yeah
 030. EngT /[Points to the toy cat box]
 031. MM Mouse
 032. EngT Good
 033. Ped *Já tinha dito*
 Silence [4 secs]
 034. EngT OK [indicates that children should turn the page with her hand]
 035. MM [Turns page to spread 03]
 Silence [8 secs]
 036. EngT Will he choose a ball? ball?
 037. MM *Não**
 038. Ped No
 039. EngT /No
 040. Cat */Não**
 041. Ped [Turns page to spread 04] Mouse [shakes head] no
 042. MM [Turns page to spread 05]
 Silence [4 secs]
 043. EngT Drum . a noisy drum
 044. Cat *Não**
 045. Ped No
 046. MM [Turns page to spread 06]
 047. Ped Bubbles . no
 048. MM [Shakes head] [turns page to spread 07]
 049. Ped Car . no
 050. Cat *Não**
 051. MM [Turns page to spread 08] Doll *não**
 052. Ped Doll [shakes head] no
 053. MM [Turns page to spread 09]
 Silence [6 secs]
 054. EngT Robot . robot
 055. MM No

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

056. MM [Turns page to spread 10]
 Silence [5 secs]
 057. EngT (Whispers) Jack in a box
 058. Ped Jack in a box . no
 059. MM Jack in a box . no
 060. MM [Turns page to spread 11]
 Silence [3 secs]
 061. Ped [Turns page to spread 12]
 062. MM Little cat .
 063. EngT //Just like Jasper . that's right a little cat just like Jasper
 064. Ped //Yes
 065. Ped //[Turns page to copyright page]
 066. MM Playing
 067. EngT Yeah . well done MM . they're playing
 068. Ped [Closes book]

SCHOOL 02 - Just like Jasper
 20th January 2009

Group 1 Retell
 Fi + Sal + GonS

Total 04m 52s

01. EngT *Vocês estão aqui para contar a história à /Charlie e à Cammy . pode ser?* [placing the book in front of Sal]
 02. Fi */Ai que seca*
 03. Fi *Isto é mesmo difícil*
 04. EngT *Não é nada . ficam sentados aqui para elas conseguirem ver bem . OK?*
 05. Fi *É só dizer o que ele comprou*
 06. Sal */Eu sei o que quer dizer money é moeda*
 07. EngT */Vocês sabem dizer a história*
 08. EngT *Exactamente*
 09. Fi *E nós vamos conseguir*
 10. EngT */Eu acho . vocês já ouviram a história muitas vezes*
 11. Sal */Zas like Jasper*
 12. Fi *Olha ele já sabe dizer o nome* [point to the title]
 13. EngT *Então diz lá*
 14. Fi *Não sei*
 15. Sal *Lik just like Jasper*
 16. EngT *Just like Jasper* [giving a thumbs up sign]
 17. GonS *Wats like Jasper*
 18. EngT *That's right well done*
 19. Sal *[Opens book to p. 3]*
 20. Fi *A moeda*
 21. EngT *OK* [points to Sal]
 22. Sal *Card*
 23. EngT *Ok a card in an envelope yeah?* [turns page to p.4 and title page]
 24. Sal *Money*
 25. EngT *Money*
 26. GonS *Money*
 27. EngT *Não é Fi?*
 28. GonS *E agora está a dizer* [points to the J of Just on p. 4]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

29. Sal Like like Jasper [running finger along the two lines of the title]
 30. EngT That's right . very good //[turns page to spread 1]
 31. Fi *//Ó Sandie porque é que tu não percebes*
 muito bem urm
 32. Sal *//[Helps turn page]*
 33. EngT *Português . porque eu vivi em Inglaterra não é? por muitos anos .*
 não é? e esta página
 34. Fi *Sim*
 35. Sal [Pointing to the top of the text on Verso page] Jasper
 36. EngT Jasper ah ha
 37. Sal Ummm [continues to follow text in silence]
 38. EngT *Não faz mal o que é que está a acontecer aqui?* [points to recto
 page]
 39. Fi */Mas tu também nos ensinas inglês*
 40. Sal */[Begins to follow the text with his fingers in silence]*
 41. EngT */Ensino inglês . ó Fi . onde é que vai o Jasper?*
 42. Sal */[Continues to follow the text with his fingers in silence] Jasper vai*
um hum [puts finger on chin]
 43. Fi *À loja dos brinquedos* [laughs]
 44. EngT *Ha ha ha vai à loja de brinquedos consegues lembrar em inglês?*
 45. Sal *Loja dos brinquedos* (using an English accent) [pointing to the
 second line of text]
 46. EngT The toy shop
 47. Sal The toy shop [pointing to the second line of text]
 48. EngT The toy shop - *não é? a Fi tinha razão* [begins to turn the page]
 [stops and points to the coin in the illustration] *o que é que ele leva*
com ele para gastar?
 49. Sal */[Returns to text and follows it with his finger]*
 50. Fi */Urh dinheiro*
 51. Sal Money
 52. EngT Money money . *não é GonS?*
 53. GonS *É*
 54. EngT */[Turns page to spread 2]*
 55. Sal */[Helps turn page] [puts finger on top of text on verso page] looks*
at EngT . puts finger on chin] ummm Jasper ummm
 56. EngT *O que é que conseguem ver aqui na página* [pointing to recto page]
 57. Sal [Unintelligible]
 58. GonS Doll [pointing to the doll in recto]
 59. EngT A doll . good
 60. Sal [Continues with finger on text in verso] Jasper /is happy
 61. GonS */Mouse* [points to the
 boxes in the recto page]
 62. EngT A /mouse good
 63. Sal */[continues with finger on text in verso] Jasper is /happy*
 64. GonS */Ball* [Points to
 the ball in the recto page]
 65. EngT Jasper is happy e a ball . well done
 66. Sal [Continues with finger on text in verso] Jasper is happy na ball
 67. Fi [Points to the box which contains the fluffy cat in recto]
 68. GonS [Points to the red car] *E car*
 69. Sal No
 70. EngT A car . well done
 71. Sal [Points to written text in verso] *Já está já contei isto* [begins to turn
 page]
 72. EngT *Espera espera . deixas a Fi dizer /alguma coisa pode ser Sal?*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

73. GonS / [Reaches across to point to the
bubbles in recto] Bubbles
74. EngT Bubbles well done . Fi?
75. Sal [Points to the box which contains the fluffy cat in recto page]
76. Fi *O quê?*
77. EngT /*Diz lá*
78. Sal /Cat [points to the box which contains the fluffy cat in recto page]
79. Fi Doll
80. EngT A doll . well done
81. Sal Cat [points to the box which contains the fluffy cat in recto page]
82. EngT Cat in the box . good . well done
83. Sal [Turns page to spread 3] [points to text on verso immediately] Like
Jasper ich arghh [puts hand on chin and looks at EngT]
84. Fi He he he
85. EngT Ha ha ha
86. GonS *Eu sei isto*
87. Sal [Runs finger along the text on verso] Eill heech ball?
88. EngT That's right . will he choose a ball?
89. GonS *Não**
90. Sal No [turns page to spread 4] [points to text on verso immediately and
runs finger along words] *Uh huh u a rat? no*
91. Fi *Depois eu vou lá para baixo a correr nas escadas*
92. Sal [Turns page to spread 5]
93. Sal / [Points to text on verso immediately] *Tambor*
94. Fi /*Três meninos aqui só devia haver um de cada vez*
95. Sal / [still with finger on words] Have *tambor?* no
96. EngT /*Mas três fica bem*
97. Sal [Turns page to spread 6]
98. EngT *Consegues ajudar o Sal . Fi?*
99. Sal *No não*
100. EngT *Sim ela vai ajudar - vocês são os três . não é?*
101. Fi *Pois*
102. Sal [Points to text on verso and runs finger along words] Um um um
103. GonS Bubbles
104. Sal /Bubbles nooooo [running finger along words]
105. EngT /Bubbles . well done GonS
106. Fi [Turns page to spread 7]
107. Sal [Points to text on verso and runs finger along words] Da da *um* car?
108. GonS /*Não**
109. Fi /No [turns page to spread 8]
110. Sal [Helps Fi turn the page] [points to text on verso and runs finger
along words] Hun //doll nooo
111. Fi //No
112. GonS // *Não**
113. Fi [Turns page to spread 9]
114. Sal [Points to text on verso and runs finger along words] Da da da
robat? nooo
115. Fi He he he *não* isto?* he he he [turns page to spread 10]
116. Sal Urghhmmmm
117. Fi *Essa é difícil*
118. Sal [Looks at EngT and taps the verso page]
119. Fi *Tantas caixas de brinquedos*
120. Sal [Points to the text on verso page and runs finger along words] Na
na na
121. EngT Jack in a

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

122. Fi Boll
123. Sal [Continues to run finger along words] Jack in a nooooo
124. EngT ### a jack in a box . não é?
125. Fi [Turns page to spread 11]
126. Sal [Helps Fi turn the page] ha he [runs finger along words in verso page] hen ha
127. Fi [Tries to turn the page]
128. Sal [Tries to stop her] *ainda falta esta* [continues to struggle] *Fi . ainda não contei esta*
129. Fi *Então conta*
130. Sal [Runs finger along words in verso page] Jasper is laughing [looks at recto page] ma [runs finger along words in second line on verso page]
131. Fi Oh
132. Sal [Wacks his hand onto the side of his face]
133. Fi *Tás a enganar . he he he*
134. Sal Hui [runs finger along words in second line on verso page] [wacks hand on face again] [covers eyes with arm]
135. GonS [Looks up at EngT] *É muito difícil*
136. EngT *É difícil não é?*
137. Fi */Ele tá a contar sozinho*
138. EngT */Jasper says he doesn't want any of these . does he? ha what's he /chosen?*
139. Fi */Ele tá a contar sozinho*
140. GonS *Eu não sei isto*
141. Sal Pend
142. EngT Yeah?
143. Fi [Turns page to spread 12]
144. Sal [Points to text on verso and runs finger along words] It's beautiful #
145. Fi [beginning to turn the page over] *E agora nesta página acaba-se a história*
146. Sal [still running finger along words] Ah gr Jasper
147. Fi [Turns page to copyright page]
148. GonS *É assim*
149. Fi [closes book]
150. EngT Ha ha ha
151. Fi *Agora vou levar isto* [taking book off the table]
152. EngT *Não . isto fica aqui pode ser?* [pats the table]
153. Fi [gets up and runs out] Bye bye bye
154. Sal [gets up] *Eu contei sozinho*

Annex 5: Transcriptions

SCHOOL 02 - Just like Jasper
20th January 2009

Group 2 Retell
Ad+ GonP + Mat

Total 02m 58s

- | | | |
|-----|------|--|
| 01. | EngT | <i>Então vocês conseguem contar a história?</i> |
| 02. | Mat | <i>Quem começa?letra</i> |
| 03. | EngT | <i>Podem fazer juntos? conseguem ajudar um e outro?</i> |
| 04. | GonP | <i>Eu sei sozinho</i> |
| 05. | Mat | [Takes hold of book and points to title] |
| 06. | EngT | <i>Tu sabes sozinho?</i> |
| 07. | Mat | Jus like Jasper |
| 08. | GonP | Just like Japser |
| 09. | EngT | <i>E Ad . consegues dizer?</i> |
| 10. | Ad | [Nods] <i>Eu já disse</i> |
| 11. | EngT | OK |
| 12. | Mat | [Opens book] |
| 13. | EngT | <i>Ajudam um e outro contar a história</i> |
| 14. | Ad | [Turns page to p. 3] |
| 15. | Mat | [Helps her] |
| 16. | GonP | [nods] |
| 17. | Ad | [Points to page] <i>Isto não é página não tem cá letras</i> |
| 18. | EngT | <i>Tens razão mas faz parte da história não é?</i> |
| 19. | Mat | Card |
| 20. | EngT | /Card . an envelope |
| 21. | GonP | /Uma moeda |
| 22. | Ad | [Turns page to p. 4 + title page] |
| 23. | Mat | [Helps her] |
| 24. | Ad | [points to title and follows letters with her finger] Like like Jasper |
| 25. | Mat | [Points to the coin in verso illustration] Money |
| 26. | EngT | Money /that's right |
| 27. | GonP | /É money |
| 28. | Ad | [Turns page to spread 1] |
| 29. | Mat | [Helps her] |
| 30. | GonP | <i>Tá cá outra vez o money</i> |
| 31. | EngT | Money uh hu [2 sec] <i>onde é que vai o Jasper?</i> |
| 32. | ALL | <i>Vai à loja dos brinquedos</i> |
| 33. | EngT | Um well done yeah |
| 34. | Ad | [Turns page to spread 2] |
| 35. | Mat | [Helps her] |
| 36. | Ad | [Points to doll in recto illustration] Doll |
| 37. | EngT | Uh hu |
| 38. | Mat | Ball |
| 39. | GonP | Car |
| 40. | EngT | Car uh hu |
| 41. | Mat | Ball |
| 42. | Ad | [Points to box in recto illustration] Cat |
| 43. | EngT | Yeah |
| 44. | GonP | Bubbles |
| 45. | EngT | Bubbles yes |
| 46. | Mat | Mouse |
| 47. | EngT | Uh ha . fantastic |

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

48. GonP Car
 49. Ad Bubbles
 50. EngT (Whispering) Bubbles
 51. Mat [Turns page to spread 3]
 52. Ad [Points towards book] Ball [shakes her head] no
 53. Mat No
 54. EngT /No he's not going to chose a ball
 55. Mat /[Turns page to spread 4]
 56. GonP No [shakes head]
 57. GonP Clockwork mouse
 58. EngT A clockwork mouse . well done GonP
 59. Mat *Não**
 60. Mat /[Turns page to spread 5]
 Silence [6s]
 61. Ad *Não** [shaking her head]
 62. EngT No he's not going to choose a noisy drum
 63. Mat /[Shakes head]
 64. GonP /[Shakes head]
 65. Mat /[Turns page to spread 6]
 66. Mat Bubbles
 67. GonP Bubbles
 68. Mat No
 69. EngT /Bubbles no
 70. Mat /[Turns page to spread 7]
 Silence [4s]
 71. Ad /[Pointing to the end of the room] *Tá ali uma árvore de Natal*
 72. Mat /[Turns page to spread 8]
 73. EngT (Whispering) *É a vossa árvore de Natal*
 74. GonP [Points to mouse in recto illustration] *Olha aqui um rato*
 75. Mat He he he
 76. Sm Ha ha ha
 77. Mat Ah [puts hand on head]
 78. GonP Doll
 79. EngT Doll that's right GonP
 80. ALL No
 81. EngT No he doesn't choose a doll
 82. Mat /[Turns page to spread 9]
 83. GonP /[Shakes head] no [shakes head]
 84. Mat [Points to robot in recto illustration] Robot
 85. EngT (whispering) Yeah robot . very good
 86. Mat [Turns page to spread 10] ah ah
 87. Ad *Não*
 88. Mat Box
 89. EngT Box that's right . Jack in a box
 90. Mat [Turns page to spread 11]
 91. ALL No .
 92. GonP [shakes head]
 93. EngT No . ha ha ha . none of these
 94. Mat [Turns page to copyright page]
 95. Ad *Ah tu passaste uma página* [grabbing the page and turning it back to spread 12]
 96. ALL *Sim*
 Silence [3 secs]
 97. EngT [Points to the toy cat] ## what's that?
 98. Ad Cat

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

99. EngT A cat well done
 100. Mat [Turns page to copyright page]
 101. Mat Happy
 102. EngT Well done that's great
 103. Mat [Closes book]
 104. EngT Very good *vocês conseguiram contar a história* . well done . that's really good . thank you.
 105. ALL Get off chairs and leave the room

SCHOOL 02 - Just like Jasper
 20th January 2009

Group 3 Retell
 Jor + RC + Rui

Total 02m 09s

01. EngT *Então vocês conseguem contar a história?*
 02. RC *Sim*
 03. EngT *Eu acho sim não é? pode ser?*
 04. Jor [Takes book from centre and runs through pages] [holds book up and points to title] Jus like Jasper
 05. Rui Just like /Jasper
 06. EngT */Olha podemos pôr no meio para os meninos todos? pode ser Jor?*
 07. Jor *Sim*
 08. RC [Holds up book and looks at cover]
 09. EngT *Assim* [places book down on table in front of RC]
 10. Rui [Holds onto book and pulls it towards him] Jus like Jasper
 11. Jor *Eu não consigo dizer aquela parte*
 12. EngT *Não faz mal contas como tu sabes . tá bem?*
 13. Rui [opens book on page p. 3] [Puts his finger on the envelope] [Turns page to p. 4 + title page]
 14. RC Money
 15. EngT Money
 16. Rui [Points to the words in the title and runs his finger along them] Just like Jasper /[Turns page to spread 1]
 17. EngT /Good boy
 18. Jor Jasper/ . toyshop
 19. RC Jasper
 20. Rui /[unintelligible]
 21. EngT Toyshop well done Jor
 22. RC [Turns page to spread 2] Car
 23. EngT /Car yeah
 24. Jor /[Pulls book towards him and tries to turn the page.]
 25. EngT *Põe aqui no meio* [moves book towards centre of table]
 26. Jor Ball
 27. Rui [Tackles Jor to get the book back and open on spread 2] Ai Jor
 28. EngT *Calma calma calma*
 29. Rui Doll
 30. EngT A doll
 31. Jor Bubbles
 32. EngT Yeah
 33. Rui [Points to the mouse boxes] Mouse
 34. Jor [Points to the drum box] Drum

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

35. Rui [Points to the Jack in a boxes] Jab in a box
36. EngT (Whispering) Jack in a box
37. Jor [Points to the car) car
38. RC [Tries to turn the page]
39. Rui [Stops RC] [points to the robot] robot
40. RC *Aiii*
41. Jor [Unintelligible]
42. RC [Turns page to spread 3] [Tries to turn page again]
43. Jor [Stops RC]
44. Rui Ball
45. ALL *Não**
46. RC [Turns page to spread 4]
47. Rui [Helps turn the page]
48. ALL Mouse no [shake heads]
49. RC [Turns page to spread 5] Um /[shakes head] no
50. Rui /Dr/um no
51. Jor /Umm no
52. RC [Turns page to spread 6]
53. ALL Bubbles . *não** [shaking heads]
54. RC [Turns page to spread 7]
55. ALL Car . *não** [shaking heads]
56. RC [Turns page to spread 8]
57. ALL Doll . *não** [shaking heads]
58. RC [Turns page to spread 9]
59. Rui Robot
60. ALL *Não** [shaking heads]
61. RC [Turns page to spread 10]
62. Rui Ja/ck in da bo/x . *não**
63. Jor /ck in a /x . *não**
64. RC /ck in a /x . *não** [shakes head] [Turns page to spread 11] Cat
65. Jor Jasper
66. RC /Cat . *sim*
67. Rui /Jasper like . *sim*
68. RC /[Turns page to spread 12]
69. Jor /Jus
70. RC *Sim*
71. Jor /*Sim*
72. Rui /Cat
73. RC *Não** Jus /like Jasper
74. Rui Sim
75. Jor /Like Jasper
76. Rui [Closes book]
77. EngT Wow that was fantastic . well done that's really good . thank you

Annex 5: Transcriptions

SCHOOL 02 - Just like Jasper
20th January 2009

Group 4 Retell A
Mar + Caro + Ti

Total A 01m 56s

01. EngT OK . *Então vocês conseguem contar a história?*
02. ALL *Sim*
03. EngT *Sim? vão ajudar um e outro tá bem?*
04. Caro /*[Nods]*
05. Mar /*Sim*
06. EngT *Então vá vamos lá [touches book] começa . (whispers) o Charlie tá a ver*
07. Caro *[Looks at Ti]*
08. Ti *Just /like /Jasper*
09. Caro */Like Jasper*
10. Mar */Jasper*
11. EngT *Well done . vá [touches book again]*
12. ALL */[Open book passing through blank pages to p. 3]*
13. Caro */Jasper like Jasper*
14. Mar *Uma moeda*
15. EngT *That's right . Ok*
16. Mar *[Turns page to p.4 and title page] Money*
17. Caro */Money*
18. EngT */Money . good boy Mar*
19. Caro */[Looking at title page] (whispers) Just like Jasper*
20. Ti */[Turns page to spread 1]*
21. EngT *Good*
22. Mar *A money*
23. EngT *Ah ha*
24. Ti *A money*
25. EngT *Onde é que ele vai?*
26. Caro *À /loja /dos brinquedos*
27. Ti */Loja dos brinquedos*
28. Mar */Dos brinquedos*
29. Ti *[Turns page to spread 2]*
30. Caro *[Helps Ti]*
31. Mar *[Unintelligible]*
32. Ti *Ball*
33. Caro *Doll*
34. Mar *Ah [points to Jack in a box boxes on recto]*
35. Caro *Baubles*
36. Ti *Bubbles*
37. Mar *Ratos [points to the cat box on the top shelf] tá ####*
38. Ti *Erm doll*
39. Mar *Doll é este [points to the cat box in recto illustration]*
40. Caro */Já dissemos este*
41. Ti */Bubbles*
42. Mar *Bubbles*
43. Ti *Bubbles*
44. Caro *Car*
45. EngT *Car a car . OK*
46. Ti *[Turns page to spread 3]*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

47. Caro Ball
48. Mar No* [shakes his head]
49. Caro [Shakes her head]
50. EngT No
51. Ti [Turns page to spread 4]
52. Caro *Ratos* /no*
53. Mar /No*
54. Ti /[Turns page to spread 5]
55. Mar /*Carro . tambor não**
56. Caro [Shakes her head]
57. Ti /[Turns page to spread 6]
58. Mar *Não**
59. Caro bubbles /no* [shakes her head]
60. Ti /No* [Turns page to spread 7]
61. Caro [laughs] [shakes head]
62. Mar *Carro* no*
63. Caro Car no [shakes head]
64. Ti No* [Turns page to spread 8]
65. Caro Doll . no*
66. Ti No*
67. Mar No*
68. Ti [Turns page to spread 9]
69. Mar [Points to the robot in recto page]
70. Caro *Ro robô* [looks at EngT]
71. Ti No* [Turns page to spread 10]
72. Silence [2 secs]
73. Ti [Turns page to spread 11]
74. Mar [Taps cat box on recto] *Sim*
75. Caro *Sim*
76. EngT Yeah
77. Ti [Turns page to spread 12]
78. Caro Jasper like Jasper
79. Ti [Turns page to copyright page]
80. Mar *Acaba aqui a história*
81. EngT *Acaba aqui a história . já está . querem fazer outra vez?*
82. Mar /*Sim*
83. Caro /*Sim*
84. EngT *Então vá lá*

SCHOOL 02 - Just like Jasper
20th January 2009

Group 4 Retell B
Mar + Caro + Ti

Total B 01m 19s

01. Ti //[Opens book to page p. 3]
02. Mar //[Helps Ti]
03. Caro //[Jasper like Jasper]
04. Mar *Moeda*
05. Caro Money
06. EngT Money
07. Ti //[Turns page to p.4 and title page]
08. Mar //*É* money

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

09. EngT //É money
 10. Mar Money money . money . é money
 11. Ti [Turns page to spread 1] *Vai à loja dos brinquedos* [Turns page to spread 2]
 12. Caro Doll . bubbles . car . umm
 13. Mar [Points to robot on recto] *robô* urm
 14. Ti *Tambor*
 15. Mar /[Taps cat box on top shelf in recto]
 16. Ti */Palhaços*
 17. Mar *Ratos*
 18. Ti *Rato*
 19. Caro *E a ball*
 20. Mar [Leaning over to point to Jasper in verso illustration] *e do money*
 21. EngT And the money . that's right
 22. Ti [Turns page to spread 3]
 23. Caro Ball *não** [Shakes her head]
 24. Ti *Não** [Turns page to spread 4]
 25. Mar */Depois podemos contar outra vez?*
 26. Caro */Rato não** [Shakes her head]
 27. Ti No* /[Turns page to spread 5]
 28. Mar */Podemos contar outra vez?*
 29. EngT Ok ha ha ha
 30. Caro *Não** [Shakes her head]
 31. Ti No* *nada* [Turns page to spread 6]
 32. Caro No*
 33. Ti Bubbles
 34. Caro /Car no* [Shakes her head]
 35. Ti /[Turns page to spread 7] Car
 36. Caro No*
 37. Ti /[Turns page to spread 8]
 38. Caro /Doll no*
 39. Ti [Turns page to spread 9]
 40. Caro *Não**
 41. Ti [Turns page to spread 10]
 42. ALL *Não**
 43. Ti No*
 44. Mar No*
 45. Ti [Turns page to spread 11]
 46. ALL *//Sim*
 47. Mar *//[Taps illustration of box on top shelf]*
 48. Ti [Turns page to spread 12]
 49. Mar Um /um
 50. Caro /Jasper /like Jasper
 51. Ti /Like Jasper
 52. EngT Just like Jasper . well done
 53. Ti A little cat
 54. EngT A little cat . good Ti . well done . yeah
 55. Caro [Turns page to copyright page]
 56. Mar *Podemos contar outra vez?*
 57. EngT Again? /OK

Annex 5: Transcriptions

SCHOOL 02 - Just like Jasper
20th January 2009

Group 4 Retell C
Mar + Caro + Ti

Total C 00m 48s

01. Caro / [Turns book over to show cover] *Só mais esta vez.*
02. EngT Ha ha ha
03. Mar *Depois é outra vez*
04. EngT /Ha ha ha . *só mais esta vez*
05. Caro / [Turns page to p. 3]
06. Mar *O money*
07. Ti Money
08. Caro Money [Turns page to p. 4 and title page]
09. Mar *O moneeeee*
10. Caro Jasper like /Jasper
11. Ti /Jasper [Turns page to spread 1]
12. Caro Money . vai //à *loja dos brinquedos*
13. Ti //à *loja dos brinquedos*
14. Mar //à *loja dos brinquedos*
15. Ti [Turns page to spread 2]
16. Caro Doll . ball . /car
17. Mar / [Tapping cat box on shelf in recto] *Carro . /este é o carro*
18. Ti /Bubbles
19. Caro Jasper like Jasper
20. EngT Um hum
21. Mar /Hello Charlie [touching Charlie the puppet]
22. Ti / [Turns page to spread 3]
23. Caro Ball . *não** [Shakes her head]
24. Ti [Turns page to spread 4]
25. Caro /Não
26. Mar / [Touching Charlie] *Tem para aqui o quê?*
27. Ti [Turns page to spread 5]
28. EngT [To Mar] *Eu já mostro . ajudas aqui a contar a história*
29. Caro *Não** [Shakes her head]
30. Ti [Turns page to spread 6]
31. Caro /*Não** [Shakes her head]
32. Ti /Bubbles no* [Turns page to spread 7]
33. Caro /*Não** [Shakes her head]
34. Ti Car No* [Turns page to spread 8] /No*
35. Caro /Doll . *não**
36. Ti [Turns page to spread 9]
37. Caro /Robot . no*
38. Ti /*Não** [Turns page to spread 10]
39. ALL *Não**
40. Ti [Turns page to spread 11]
41. Mar [Tapping cat box on recto]
42. ALL *Sim*
43. EngT Ha ha ha
44. Ti [Turns page to copyright page] A little cat
45. EngT A little cat just like Jasper

Annex 5: Transcriptions

SCHOOL 02 - Just like Jasper
20th January 2009

Group 5 Retell
JS + Dan + JP

Total 1m 25s

Dan and JP are already sitting at the table.

01. JP [Opens book]
02. EngT OK . *Então vocês vão contar a história à Cammy? espera JS . podes sentar ali?* [Points to right side of Dan] *pode ser?*
03. JP [Turns page to p. 3] *Tem uma money*
04. EngT */Tem uma money tem? espera . vamos começar pelo início?* [closes book and places in front of Dan] *pode ser?*
05. JS */[Sits down next to Dan] Pode* [Points to the letter J in the title] *Este é no meu nome* [points to the other letter in the title] *este é no meu nome*
06. JP *Não é nada*
07. JS [Points to the letter J in the title] *É é . é este é no meu nome e este nome* [points to other letter in the title]
08. JP *É a letra*
09. JS *São letras*
10. JP *Ai não é nome*
11. EngT *Então vão contar a /história ao Charlie e à Cammy? pode ser?*
12. JS */[Takes the puppet and pulls it towards him]*
13. EngT [Taking Charlie and placing him in front of the children] *Pomos aqui o Charlie . ele vai ouvir e vocês vão contar tá bem? [] vá*
14. JP [Opens book onto blank page]
15. EngT *Então o título?* [Closes book to show cover] *e o título do livro?* what's the book called? [] Ja
16. JP Just like Jasper
17. EngT Very good
18. JP [Opens book onto blank page]
19. EngT *JS vais ajudar?*
20. JS Sim
21. EngT *E Dan . vais conseguir?*
22. Dan [Nods]
23. EngT *Então vamos* [Prompts JP to turn page]
24. JP [Turns page to p. 3] *Uma money*
25. EngT (Whispering) Money
26. JS Money
27. Dan *Uma money*
28. JP [Turns page to p.4 and title page] [Looks at p. 4] Money [Looks at title page]
29. Dan Money
30. JS Money
31. EngT Money . OK that's money
32. JP [Turns page to spread 1] *Aic . vai a loja*
33. JS */[Pointing to the coin in Jasper's hand on recto] E tem uma money*
34. Dan */[Unintelligible]*
35. JS [Pointing to the coin in Jasper's hand on recto again] Money
36. EngT *Dan . diz lá*
37. JP [Points to words on verso] *E isto?*
38. EngT *Consegues lembrar?*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

39. JP [Shakes head]
 40. EngT *Não faz mal . não há problema*
 41. JP [Turns page to spread 2]
 Silence [2 secs]
 42. JS [Points to doll in recto] Doll
 43. JP / [Points to balls in basket in recto] Ball
 44. JS / [Points to ball in basket in recto] Balls [Points to red and white ball in recto] *Bola*
 45. JP Balls
 46. JS *Bolas* [Points to car in recto] Car
 47. Dan Car
 48. JP [Points to robot in recto] *Robô*
 49. JS [Points to Jack in a box with a star on it in recto] *e estrela*
 50. EngT Ah ha
 51. JS *Tá ali uma estrela*
 52. EngT Ah ha
 53. JS [Points to drum box in recto] */E tambor*
 54. JP */Vá [pushing JS away] Deixa a Dan dizer*
 55. EngT *Ela não estava a ver pois não?*
 56. JS *Não* [Points to cat box on shelf in recto] *e tá uma prenda onde tá o gato*
 57. Dan [Turns page to spread 3] Ball
 58. JP [Turns page to spread 4] Eh . [Looks at EngT] *ratinhos*
 59. EngT Ah hum
 60. JS [Shakes his head]
 61. EngT No . he doesn't want the mouse?
 62. JS *Não**
 63. EngT Ok he doesn't want the mouse
 64. JS *Ele tá a procurar o gato peluche*
 65. JP [Pushes book towards JS] *És tu JS*
 66. JS [Turns page to spread 5] *Tambor não* [shakes his head]
 67. EngT No? OK
 68. JS [Shakes head] / [pushes book back towards JP]
 69. JP */Já há muito tempo /já sabia isto*
 70. JS */[Turns page to spread 6]*
 71. EngT / [nodding] *Já*
 72. JS /Bubbles
 73. JP *Agora não sei*
 74. Dan Bubbles
 75. JS [Begins turning page to spread 7]
 76. JP *Agora sou eu* [finishes turning page] Car [Pushes book towards Dan] *vá*
 77. JS *No**
 78. Dan [Turns page to spread 8] Doll
 79. JP Doll . *vá és tu* [pushes book towards JS]
 80. JS [Points towards the doll's shoes in verso] *Perdeu um sapato*
 81. EngT Um hum
 82. JS *Não** [Turns page to spread 9]
 83. JP *Vá muda-se*
 84. JS [Pushing book towards JP] *Agora é o JP*
 85. JP [Looks at EngT]
 86. Silence [3 secs]
 87. JP [Turns page to spread 10] *Ah . palhaços*
 88. EngT Um hum

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

89. JP [Turns page to spread 11]
 90. JS [Pulls book towards Dan] *Agora passas ao outro menino*
 91. Dan Gat
 92. JP *Vai acabar*
 93. EngT That's right . what has he chosen?
 94. JP Like Jasper
 95. EngT That's right
 96. Dan [Pushes book towards JS]
 97. JS [Turns page to spread 12] *Ele conseguiu encontrar o gato peluche*
 98. EngT Uh hu
 99. JS *Agora acaba* [Turns page to copyright page] *Acabou* [closes book]
 100. EngT Very good well done . thank you
 101. ALL Get up from chairs
 102. JS *Foi gira a história*

SCHOOL 02 - Just like Jasper
 20th January 2009

Group 6 Retell
 RR + Rod + Fran

Total 02m 18s

01. RR *Eu sei contar*
 02. EngT *Claro . então vamos lá pôr aqui no meio . vocês os três vão contar a história juntos . /pode ser? vão contar para o Charlie e à Cammy que eles gostam de ouvir . OK?*
 03. Rod /[Opens book at p. 3]
 04. EngT *E o título do livro? não se lembram?* [Closes book to show front cover]
 05. RR *Eu sei* [Points to letters in title and starts with J.u.s.t] like /jus
 06. Rod /Like
 07. Fran Jasper
 08. EngT Ó well done . *vês tu sabes* (pats Fran on the arm) *não é?* OK
 09. Rod [Opens book at p. 3]
 10. RR Envelope
 11. Rod //[Opens book at p. 4]
 12. RR //[Helps Rod]
 13. Fran *//Uma moeda*
 14. RR ## money [making a money sign with his fingers]
 15. EngT Ah hah
 16. Fran Money
 17. Rod [Begins to turn the page]
 18. RR [Points to the letters on title page] *Olha aqui*
 19. Fran Jus li Jaser
 [Now on spread 1]
 20. Fran [Points to words on verso page] Li jas /[follows the lines one by one right till the end] Jasper
 21. EngT /Ah hah
 22. EngT OK
 23. Rod [Turns page to spread 2]
 24. RR [Points to drum] drum [points to doll] doll [points to cat box] /cat
 25. Rod /Gat
 26. Fran Gat

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

27. Rod [Points to ball] Ball
 28. RR [Points to bubbles] Bubbles [points to robot] robot [points to car] car
 29. Rod [Points to robot's wheels] Bubbles?
 30. RR Ha ha ha
 31. Fran [Points to robot] *Robô*
 32. Rod [Wags finger] *Não não*
 33. RR /Robot
 34. EngT /Robot
 35. RR /[Points to car] car
 36. Rod /[Points to red and white ball] Balls
 37. RR [Points to mouse boxes] Mouse [Points to jack in a box boxes] jack in a box
 38. Rod [Points to jack in a box boxes] Boll . doll
 39. EngT Doll OK
 40. Fran [Points to jack in a box boxes] *E essa coisa?*
 41. RR *Isto é:*
 42. Rod : *Ah ah ah . palhaço* [looks at Fran]
 43. EngT Hum ha ha . Jack in a box
 44. RR [Points to jack in a box boxes] *Não isto é* Jack in a boc [Turns page to spread 3] An a ball no
 45. Rod *Não* [wags his finger]
 46. RR [Turns page to spread 4]
 47. Fran *Sim*
 48. RR An a mouse no [shakes his head]
 49. Rod *Não* [wags his finger] [Turns page to spread 5]
 50. RR An a drum . no [shakes his head]
 51. Rod *Não* [shakes his head]
 52. Fran [nodding his head] *Sim*
 53. EngT //Ha ha ha
 54. Fran //He he he
 55. Rod //[Turns page to spread 6]
 56. RR An a bubbles . no [shakes his head]
 57. Rod *Não* [shakes his head]
 58. Fran [Nodding his head] *Sim* he he he
 59. Rod [Turns page to spread 7]
 60. RR An a car . no [shakes his head]
 61. Rod *Não* [shakes his head]
 62. Fran [nodding his head] *Sim* he he he
 63. Rod [Turns page to spread 8]
 64. RR An a /doll . no [shakes his head]
 65. Rod /Doll . não [shakes his head]
 66. Fran [nodding his head] *Sim*
 67. Rod [Turns page to spread 9]
 68. RR And a robot . no [shakes his head]
 69. Rod *Não* [shakes his head] [Turns page to spread 10]
 70. RR And a Jack in a boc. no [shakes his head]
 71. Fran [nodding his head] *Sim*
 72. Rod [Turns page to spread 11] [Wacks the illustration on verso] *Nada*
 73. EngT *Nada destas coisas*
 74. Rod *Sim*
 75. RR [Turns page to spread 12]
 76. Fran Eh hh [Points to the toy cat in recto]
 77. Rr [Points to the toy cat in recto] and a cat /like Jasper

Annex 5: Transcriptions

78. Rod /And a cat [Turns page to
copyright page]
79. Fran *Sim*
80. Rod [Closes book]
81. RR *E acabou a história*
82. EngT Wow well done . that was really good . [To Fran] *afinal sabias*

SCHOOL 02 - Just like Jasper
20th January 2009

Group 7 Retell A
Ri + Cari

Total 02m 22s

01. EngT *Conseguem lembrar o nome da história?*
02. Ric [Nods head]
03. Cari Like Jasper
04. EngT Very good . just like Jasper . *vá* [points to book]
05. Cari [Opens book and turns pages slowly]
06. EngT *Vais ajudar Ric?*
07. Ric [Nods]
08. EngT *Consegues segurar o livro com a Cari?*
09. Ric [Nods]
10. EngT *Vá . segura no livro*
11. Cari [Opens book on p. 3]
12. Ric [Touches book] [turns page to p. 4 + title page]
13. Cari Money
14. EngT Money . well done Cari
15. Cari [Points to the top line of words on title page] Like . ummm []
16. EngT Jasper
17. Cari Jasper [Turns page to spread 01] [sharp intake of breath] []
18. EngT (Whispering) *Onde é que ele vai?*
19. Cari [] *À . à . à loja dos brinquedos*
20. EngT [Nods] Yeah . the toy shop
21. Cari [Turns page to spread 02] [looks at toys in recto]
[Silence 13 secs]
22. Cari Cars
23. EngT Cars . that's right
24. Cari [Turns page to spread 03] Balls
25. EngT /[Shakes head]
26. EngT /No he doesn't choose /a ball does he?
27. Cari /[Shakes head] [turns page to spread 04]
Um
[Silence 5 secs]
28. EngT Clock work mouse?
29. Cari [Turns page to spread 05] []
30. EngT *Podes dizer em português se não sabes . não faz mal . OK?*
31. Cari *Tambor* [turns page to spread 06] [] *Sssssssss . bolas* [turns page to spread 07] cars
32. EngT Yeah
33. Cari [Turns page to spread 08] Doll [turns page to spread 09] *robô*
[turns page to spread 10] [sharp intake of breath] *palhaço* [turns page to spread 11] [looks at recto] cat [turns page to spread 12]
[turns page to copyright page] *e é igual*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

34. EngT That's right . very good
 35. Cari [Closes book]
 36. EngT Well done . [to Ric] *queres dizer uma coisa Ric?*
 37. Ric [Nods head]
 38. EngT *Então diz lá*
 39. Ric Jasper
 40. EngT Jasper . well done . *queres dizer mais alguma coisa sobre o livro?*
 41. Ric [Nods head]
 42. EngT [Pushes book in front of Ric] *Cari vês se consegues ajudar o Ric . tá bem? qualquer coisa que queres dizer podes dizer . tá bem Ric?*

SCHOOL 02 - Just like Jasper

20th January 2009

Group 7 Retell B

Ri + Cari

Total 00m 59s

01. Ric [Nods head] [opens book] [turns pages to p. 4 and title page]
 Jasper
 02. EngT That's right . good boy
 03. Ric [Turns page to spread 01]
 04. Cari money [Turns page to spread 02] Balls [turns page to spread 03]
 [turns page to spread 04] *ratos* /[turns page to spread 05]
 05. Ric /[Helps Cari]
 06. Cari *Tambor* /[turns page to spread 06] *bolas* [turns page to spread
 07] car [turns page to spread 08] doll [turns page to spread 09]
robô [turns page to spread 10] *palhaço* [turns page to spread 11]
 cat [turns page to spread 12] [turns page to copyright page]
 [closes book] [smiles and looks at Ric]
 07. Ric /[Helps Cari]
 08. EngT *Já está?*
 09. ALL [Nod]
 10. EngT Ha ha ha *muito bem* . [to Ric] *queres dizer outra coisa?*
 11. Ric [Nods]

SCHOOL 02 - Just like Jasper

20th January 2009

Group 7 Retell C

Ri + Cari

Total 01m 28s

01. EngT *Então diz lá*
 02. Ric Jasper
 03. EngT *E mais alguma coisa? consegues?*
 04. Ric [Opens book] turns pages to p. 4 and title page] Jasper
 05. EngT Good boy . well done
 06. Ric [Turns page to spread 01] [swings on chair and looks at EngT]
 07. EngT Jasper?
 08. Ric [Nods head]
 09. Cari Money
 10. Ric [Turns page to spread 02] [looks at recto]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

11. Cari Ball
12. Ric [Turns page to spread 03] Ball
13. EngT Good boy
14. Ric [Turns page to spread 04] *Ratos*
15. Cari *Rato*
16. EngT Good boy Ric
17. Ric [Turns page to spread 05]
18. Cari [to Ric] *Tambor*
19. Ric [Turns page to spread 06] *Bolas* [turns page to spread 07] car
[turns page to spread 08]
20. Cari [to Ric] Doll
21. Ric [Turns page to spread 09] [looks at EngT]
22. Cari *Robô*
23. Ric [Turns page to spread 10] [looks at EngT]
24. Cari *Palhaço*
25. Ric [Turns page to spread 11] [looks at EngT]
26. Cari [Points to recto] [to Ric] *E esta?* [looks at Ric]
27. Ric /[Turns page to spread 12]
28. Cari */Gato*
29. Ric [Turns page to copyright page]
30. Cari *Gato*
31. Ric [Closes book] [Looks at EngT and smiles]
32. EngT Very good well done

SCHOOL 03 - Just like Jasper
21st January 2009

Group 1 Retell
Lar + AL + Nil

Total 02m 27s

01. EngT *Vamos lá os três contar a história . vá . sabem dizer o título?*
02. Lar Like like Jasper
03. Al Jasper
04. Nil Jasper
05. EngT Very good . just like Jasper . ok
06. Al [Opens book on p. 3]
07. Lar In/velope
08. Al /Veloce
09. Nil /Envelope
10. EngT Envelope . well done Lar
11. Nil [Turns page to p. 4 + title page]
12. Al *Uma moeda*
13. EngT *Uma moeda*
14. Al [Turns page to spread 01]
15. Lar *Loja dos brinquedos*
16. Nil *Vai à loja dos brinquedos*
17. EngT To the toyshop . yeah that's right
18. Nil Toyshop
19. EngT [Nods] Toyshop . ok
- Silence [4secs]
20. Lar [Turns page to spread 02]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

21. Al *Vai comprar a ball*
22. Lar /[Points to the toy cat box] [points to the doll] *vai comprar a doll*
23. Nil /[Points to the toy cat box] *Vai comprar um gato igual a ele*
24. Al *E vai comprar uma boneca* [points to the doll] *e vai dançar com o gato*
25. EngT Uh ha
26. Lar [Points to the doll] *E vai comprar também*
27. Al [Turns page to spread 03] A ball [shakes her head]
28. EngT A ball
29. Nil [Shakes his head]
30. Al [Turns page to spread 04] *Ratos* [shakes her head] *não*
31. EngT /No ha ha
32. Nil /[Shakes his head]
33. Al [Turns page to spread 05] [looks at EngT]
- Silence [4 secs]
34. EngT Drum
35. Nil /[Shakes his head]
36. Al /*Não* [shakes her head]
37. EngT No
38. Al [Turns page to spread 06]
39. Lar Bubbles
40. Al /Bubbles
41. EngT /Bubbles . yeah
42. Nil *Não* [shakes his head]
43. EngT But no he doesn't want any bubbles
44. Al [Turns page to spread 07]
45. Lar Car
46. Al *Não* /[shakes her head]
47. Nil /[Shakes his head]
48. EngT No . he doesn't want a car
49. Al [Turns page to spread 08]
50. Lar Doll
51. Al [Points to the shoe in verso]
52. EngT Doll . yes that's right
53. Nil [Points to the mouse in recto]
54. EngT The shoe and the mouse
55. Al [Turns page to spread 09] *Robô*
56. EngT Robot
57. Al [Turns page to spread 010] [deep intake of breath]
- Silence [3 secs]
58. EngT *Esta é difícil não é?* Jack in a box
59. Nil [Nods head] Jack in a box
60. EngT Jack in a box . good boy Nil
61. Nil [Turns page to spread 011]
62. Al /[Shakes her head] *Não*
63. Nil /[Points to the toy cat box on the top shelf in recto] [Taps the box] [nods his head]
64. EngT That's right . it's in the box
65. Al [Turns page to spread 012] *Um gato igual a ele*
66. EngT That's right
67. Al [Turns page to copyright page]
68. Lar *E ficaram felizes para sempre*
69. EngT ok
70. Lar *Se calhar*
71. EngT *Se calhar ha ha ha*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

72. Al [Closes book]
 73. EngT Good well done . *vocês gostaram esta história?*
 74. Nil *Sim*
 75. Lar [Nods head] *Eu gostei muito*
 76. EngT Ok that's lovely . well done . thank you

SCHOOL 03 - Just like Jasper
 21st January 2009

Group 2 Retell A
 RM + Ped + Bea

Total 02m 03s

01. EngT *Vão contar a história ao Cookie e a Cammy? . pode ser?*
 02. ALL *Sim*
 03. EngT *Sim? ok vamos lá*
 04. Bea [Opens book]
 05. EngT *Olha esquecemos uma coisa* [closes book and points to the title on the front cover]
 06. Ped /Just //like Jasper
 07. Ped /[Points to the individual words as he says them]
 08. Bea //Like Jasper
 09. Bea //[Points to the words following Ped]
 10. RM //Like Jasper
 11. EngT Well done
 12. RM [Opens book on p. 3]
 13. Ped [Looks at Bea . looks at EngT]
 14. Bea [Shrugs her shoulders]
 15. EngT [Points to the envelope] What's Jasper got there?
 16. RM *Uma moeda*
 17. EngT An envelope
 18. RM /[Turns page to p. 4 + title page]
 19. Ped /Money
 20. EngT Some /money . that's right Ped . well done . some money
 21. Bea /[points to the money in p. 3]
 22. RM [Turns page to spread 01]
 23. Bea [Points to the money in recto] *O money à loja de brinquedos*
 24. RM /[Turns page to spread 02] [points to the toy cat box on top shelf of recto]
 25. EngT /Ah ha
 26. Bea [Points to the robot in recto] *Vai comprar um robô para apanhar os ratos*
 27. RM *Vai comprar um boneco igual a ele* [Turns page to spread 03]
 28. EngT That's right . Ped . *consegues dizer?* [turns page back to spread 02]
 29. Ped Just like Jasper
 30. RM [Turns page to spread 03]
 31. Bea (Points at ball in recto) A ball . /*não** /[Shakes head]
 32. EngT /No a ball no
 33. RM /[Turns page to spread 04]
 Rato?
 34. Ped *Não** [shakes head]
 35. RM [Turns page to spread 05]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

36. Bea *Não . deixas o Ped dizer* [turns page back to spread 04] [gestures to Ped to say something]
37. RM *Vá*
38. Ped [Shakes head] *Já disse . no* [runs finger along mice in verso]
39. Bea Mouse
40. EngT Mouse that's it . well done
41. RM [Turns page to spread 05] [] */Não**
42. Ped */Drum*
43. EngT A drum
44. RM */Não**
45. Bea */[Points to the drum in recto] Não**
46. RM [Turns page to spread 06]
47. Bea */Bolinhas*
48. Ped */Bubbles*
49. RM Bubbles *//não** [Shakes his head] [Turns page to spread 07]
50. Bea *//Não**
51. ALL Car . *não**
52. RM [Turns page to spread 08] []
53. Bea Doll *//[shakes her head]*
54. ALL *//Não**
55. RM [Turns page to spread 09]
56. Ped Robot *não**
57. Bea */A cockwuk mouse*
58. RM */Não** */[Turns page to spread 10]*
59. EngT */Clockwork mouse well done*
60. Ped It's a na jack in a box
61. ALL *Não**
62. RM [Turns page to spread 11]
63. Bea *Não**
64. Ped [Point to recto] *Sim* [nods head]
65. Bea [Points to the last line of verbal text in verso]
66. RM [Turns page to spread 12]
67. ALL *Sim*
68. EngT */[Points towards page] /What's this? what's this?*
69. RM */[Turns page to spread 13] Vitória vitória acabou-se a história* [closes book]

SCHOOL 03 - Just like Jasper

21st January 2009

Group 2 Retell B

RM + Ped + Bea

Total 01m 54s

01. EngT *Querem contar outra vez?*
02. Bea *Sim*
03. EngT *Então vá*
04. Bea [Points to the title on front cover . pausing on each one as she says the words]
05. ALL Just like Jasper
06. Bea */[Opens book on R-01] [Turns page to p. 3] [Turns page to p. 4 + title page] Pode ser eu? Jasper*
07. Ped */## Jasper*

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

08. Bea [Turns page to spread 01] Jasper [points to the coin in recto]
como é que isto chama-se Ped?
09. Ped Umm . money
10. Bea Money ha ha [Turns page to spread 02]
11. Ped *Loja dos brinquedos*
12. Bea *Pois* [points to toy cat box in recto] *vai comprar isto . pois*
13. RM */Ele vai comprar isto tudo*
14. RM */[Runs finger around recto illustration]*
15. Bea */[Runs finger around recto illustration]* *Pois*
16. Ped [Points towards recto] *Ele vai tentar*
17. Bea *Pois vai tentar* [Turns page to spread 03]
18. RM *Mas ele não gosta . quer*
19. Bea *Deixas-me ler* [leans across verso and points to the verbal text]
*/Jasper . a ball . não** [Turns page to spread 04] *ha . eu sei ler*
[Runs finger along text left to right]
20. EngT *Tu sabes ler?*
21. Bea Jasper . a clockwok mouse [Runs finger along text in verso, left
to right]
22. EngT Well done Bea
23. Bea [Turns page to spread 05]
24. Ped [Points towards book] No:
25. Bea *Como é que é isto?*
26. Ped A noisy drum?
27. Bea *Não** [Turns page to spread 06]
28. Ped */No*
29. RM Bubbles
30. Ped */Bubbles*
31. Bea */Bubbles . não**
32. Ped *Não**
33. Bea [Turns page to spread 07]
34. Ped Car?
35. RM */Car*
36. Bea */Car . //não**
37. Ped *//Não**
38. RM *//Não**
39. Bea [Turns page to spread 08]
40. RM Doll . *não**
41. Bea A doll . [points to the mouse in recto] olha [] clockwok mouse
42. Ped Doll *não** */Rato*
43. Bea */[Turns page to spread 09]*
44. Ped *Não**
45. Bea Clock wuk ahhh [shakes head]
46. Ped A robot
47. Bea *Ah pois* [Turns page to spread 10]
48. Ped Jack in a box
49. Bea *Não** [Turns page to spread 11]
50. Ped [Points to the toy cat box in recto] *//Sim*
51. RM *//Sim*
52. Bea *//[Runs finger along words in
verso] Pois é isso* [Turns page to spread 12] *//ah ##* [Turns page
to copyright page] [Closes book] *Agora é o Ped a virar*
53. Ped *//Sim*
54. RM *//Sim*
55. Ped *Eu não quero*
56. EngT No? ok that's fine . well done that's very good

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

SCHOOL 03 - Just like Jasper
21st January 2009

Group 3 Retell
EdG + Mar + MA

Total 02m 18s

- | | | |
|-----|------|---|
| 01. | EngT | <i>Vocês conseguem contar a história ao Cookie a à Cammy?</i> |
| 02. | EdG | <i>Eu não consigo</i> |
| 03. | EngT | <i>Não consegues ajudar a Mar e o MA?</i> |
| 04. | MA | <i>Eu consigo</i> |
| 05. | EngT | <i>Então vá . vocês os três ajudam um e outro . tá bem?</i> [points to the front cover] <i>e esta página ? o que é que podemos dizer?</i> [points to the title] |
| 06. | MA | O Jasp . /just like Jasper |
| 07. | Mar | /Jap like Jasper |
| 08. | EngT | Very good . <i>vamos pôr aqui no meio . pode ser MA?</i> |
| 09. | MA | [Nods head] |
| 10. | EngT | That's it |
| 11. | Mar | [Opens book on p. 3] [points to the envelope] <i>Envelope</i> |
| 12. | EngT | Good well done Mar |
| 13. | Ma | [Pulls book towards him] [turns page to p. 4 + title page] /O o o Japper |
| 14. | Mar | /[Points towards p. 4] <i>Vai à loja dos brinquedos</i> |
| 15. | EngT | Jasper |
| 16. | MA | O Japper: |
| 17. | Mar | : <i>Vai à loja dos brinquedos</i> |
| 18. | MA | O Japper se . <i>foi à loja dos brinquedos</i> [Turns page to spread 01] |
| 19. | EngT | <i>Posso pedir que ponhas um bocadinho aqui?</i> [moves book to middle of children] |
| 20. | MA | <i>Sim</i> . [pulls book towards him] <i>e depois e foi . foi comprar uma bola</i> |
| 21. | MA | /[Turns page to spread 02] |
| 22. | EngT | ok . <i>aqui . aqui</i> [moves book to middle] |
| 23. | MA | <i>Agora é a Mar</i> |
| 24. | EngT | ok |
| 25. | Mar | Um [looks at EngT] <i>e foi comprar uma</i> [hovers finger over the basket of balls] |
| 26. | MA | [Whispers to Mar] <i>Bola</i> |
| 27. | Mar | <i>Bola</i> |
| 28. | EdG | <i>Noi foi nada e isto</i> [Points to the toy cat box in recto] |
| 29. | MA | <i>Mar disse que foi a bola</i> |
| 30. | Mar | <i>Tem de ser a bola</i> [taps the balls in recto] <i>ele foi comprar a ball</i> |
| 31. | EngT | ok |
| 32. | MA | [Turns page to spread 03] [pushes book towards EdG] <i>Agora lê</i> |
| 33. | EdG | Um hum hum [] ball |
| 34. | EngT | A ball |
| 35. | EdG | ### |
| 36. | MA | [Turns page to spread 04] <i>O gato foi comprar um rato só que não queria</i> /[Turns page to spread 05] |
| 37. | EdG | /Apanhá-los |
| 38. | Mar | <i>Agora sou eu</i> . [points to the drum in recto] <i>foi comprar um um:</i> |
| 39. | MA | (Whispers) <i>Um tambor</i> |

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

40. Mar *Um tambor*
 41. MA [Turns page to spread 06]
 42. Mar *Agora é a EdG*
 43. EdG [3 secs] *Foi comprar bolhas*
 44. EngT Bubbles
 45. MA [Turns page to spread 07] *Ele foi comprar um rato* [looks at mouse in verso] *um carro* [looks at car in recto]
 46. EdG *Um carro ###*
 47. MA [Turns page to spread 08]
 48. Mar *Ele foi comprar* . [points to the doll in recto] *ele tá a dançar com a doll*
 49. EngT Ah ha
 50. MA [Turns page to spread 09] *é EdG*
 51. EdG *Ele foi comprar um robô e um rato* [turns page to spread 10]
 52. MA *Sou eu . ele foi comprar um palhaço que ele queria . não* [turns page to spread 11]
 53. Mar *Agora sou eu:*
 54. MA *NA . não isto não . agora é Mar*
 55. Mar [points to the toy cat box in recto] *Agora ele foi comprar isto*
 56. MA [Turns page to copyright page] *Agora ###*
 57. EdG / [Points to the toy cat] *Ele foi comprar isto*
 58. MA *Vitória vitória acabou-se a história*
 59. Mar *Não . falta aqui uma . /vê* [turns page back to spread 12] *Ele foi comprar:*
 60. MA *Agora é a EdG*
 61. EdG [Gestures towards the book] *Ele foi comprar isto*
 62. MA *Agora sou eu* [turns page to copyright page] O oo . like Jasper
 63. EngT That's right . just like Jasper
 64. MA / [Closes book]
 65. Mar */Eu não disse*

SCHOOL 03 - Just like Jasper
 21st January 2009

Group 4 Retell A
 EdB + RR + Di

Total 01m 47s

01. EngT *Então vocês conseguem contar a história para a Cookie e a Cammy*
 02. EdB *Eu consigo*
 03. Di *Pois*
 04. EngT *Olha contem os três . ajudam um e outro . ok? that's right . can you remember the name of the book*
 05. EngT [Points to the title on the front cover]
 06. EdB / [Places finger on words as he says them]
 07. EdB */Just like Jasper*
 08. EngT *Fantastic*
 Silence [4 secs]
 09. Di *Então vira* / [opens book to p. 3]
 10. EdB / [Helps Di]
 Silence [4 secs]
 11. Di *Umm*
 12. EdB [Tries to turn the page]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

- | | | |
|-----|------|---|
| 13. | RR | <i>Não EdB</i> |
| 14. | EngT | <i>Querem dizer em Português?</i> |
| 15. | EdB | <i>Sim . um cartão</i> |
| 16. | RR | <i>Um cartão</i> |
| 17. | EdB | <i>/Ele ganhou um cartão</i> |
| 18. | Di | <i>/Um cartão</i> |
| 19. | RR | <i>/[Turns page to p. 4 + title page]</i> |
| 20. | Di | <i>Ele estava lá dentro //uma moeda</i> |
| 21. | RR | <i>//Uma moeda</i> |
| 22. | EdB | <i>//Uma moeda [Points to the coin in p. 4]</i> |
| 23. | RR | <i>[Turns page to spread 01]</i> |
| 24. | Di | <i>Vai /à loja dos brinquedos</i> |
| 25. | RR | <i>/A loja</i> |
| 26. | RR | <i>[Turns page to spread 02]</i> |
| 27. | Di | <i>//Vai comprar um gato igual a ele [Points at the toy cat box in recto]</i> |
| 28. | EdB | <i>//[Points at the toy cat box in recto] Vai sim</i> |
| 29. | RR | <i>Vai comprar a ball /[points to the balls in recto] [turns page to spread 03]</i> |
| 30. | EngT | <i>/A ball</i> |
| 31. | EdB | <i>/Ball [Shakes his head]</i> |
| 32. | RR | <i>/Não* [Shakes his head] [turns page to spread 04]</i> |
| 33. | ALL | <i>Não* [Shake heads]</i> |
| 34. | RR | <i>[Turns page to spread 05]</i> |
| 35. | ALL | <i>Não* [shake heads]</i> |
| 36. | RR | <i>[Turns page to spread 06] Ball</i> |
| 37. | EdB | <i>Bubbles</i> |
| 38. | Di | <i>Não*</i> |
| 39. | RR | <i>Bubbles /[Turns page to spread 07]</i> |
| 40. | RR | <i>/Não*</i> |
| 41. | Di | <i>Car [points to the mouse in verso] //olha aqui um ratinho . não</i> |
| 42. | RR | <i>//Car . não*</i> |
| 43. | EdB | <i>//Não*</i> |
| 44. | RR | <i>[Turns page to spread 08]</i> |
| 45. | EdB | <i>Não*</i> |
| 46. | RR | <i>Shoes [looks at shoe in verso]</i> |
| 47. | EdB | <i>/[To RR] Doll</i> |
| 48. | Di | <i>/[Points to mouse in recto]</i> |
| 49. | RR | <i>[To EdB] Doll e shoes</i> |
| 50. | Di | <i>[Points to the shoe in verso] [looks the mouse in recto] Olha aqui . outro ratinho</i> |
| 51. | RR | <i>[Turns page to spread 09] Car</i> |
| 52. | Di | <i>[Points to mouse in recto]</i> |
| 53. | RR | <i>[Turns page to spread 10]</i> |
| 54. | EdB | <i>Não* [shakes his head]</i> |
| 55. | RR | <i>[Turns page to spread 11] Robots</i> |
| 56. | Di | <i>Não* [points to the pile of toys in verso] não*</i> |
| 57. | EdB | <i>Sim [points to the pile of toys in verso] não*</i> |
| 58. | RR | <i>[Turns page to spread 12]</i> |
| 59. | ALL | <i>Sim</i> |
| 60. | EdB | <i>[Points to the toy cat in recto]</i> |
| 61. | RR | <i>[Turns page to copyright page] //Like Jasper</i> |
| 62. | Di | <i>//Vitória vitória acabou-se a história</i> |
| 63. | EdB | <i>//[Claps hands]</i> |
| 64. | EngT | <i>Like Jasper . well done</i> |

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

65. RR [Closes book]

SCHOOL 03 - Just like Jasper

21st January 2009

Group 4 Retell B

EdB + RR + Di

Total 01m 37s

- | | | |
|-----|------|---|
| 01. | RR | Like like Jasper |
| 02. | Di | /Like ahhh |
| 03. | Di | /[Runs finger along title words on front cover] |
| 04. | EngT | Just like Jasper . well done |
| 05. | RR | /[Opens book to p. 3] |
| 06. | EdB | /Achou um cartão . é um envelope . chama-se envelope |
| 07. | EngT | Well done . very good |
| 08. | Di | [Turns page to p. 4 + title page] [points at coin in p. 4] |
| 09. | Di | /Uma moeda . tava lá dentro . //vai à loja dos brinquedos |
| 10. | RR | /Uma moeda |
| 11. | EdB | //Vai à loja |
| 12. | RR | //[Turns page to spread 01] ## |
| | | money . acha money [points to the coin in recto] /[turns page to spread 02] |
| 13. | EdB | /Shu money? |
| 14. | Di | /Vai comprar um gato igual a ele [points at toy cat box in recto] |
| 15. | RR | Umm [points at doll] [points at bubbles] [to EdB] vais tu . diz |
| 16. | EdB | Ball [points at balls in basket] |
| 17. | RR | [Turns page to spread 03] |
| 18. | EdB | Não* |
| 19. | EngT | Deixa EdB dizer [turns back to spread 02] |
| 20. | RR | Ele disse ball [taps ball in recto] |
| 21. | EngT | Ball . e mais coisas que estão ali? |
| 22. | EdB | Um [] |
| 23. | RR | [Points to bubbles] Bubbles |
| 24. | EngT | Good |
| 25. | EdB | Bubbles |
| 26. | Di | [Points to the car] Uh car |
| 27. | EdB | [Points to boxes in middle shelf] Caixas [points to clockwork mice boxes] train |
| 28. | RR | [Points to clockwork mice boxes] Traina |
| 29. | Di | [Points to doll] Doll |
| 30. | RR | [Points to the drum on top shelf] Tambor |
| 31. | Di | Tambori |
| 32. | EdB | Como é que se diz tambor? |
| 33. | RR | //[Turns page to spread 03] |
| 34. | EngT | //Drum . drum |
| 35. | Di | //Uma moeda . vi a moeda [Points to the coin in spread 02 verso] |
| 36. | RR | [Points at verso] |
| 37. | Di | [Wags finger] /Não* . não* |
| 38. | EdB | /Jumpa |
| 39. | EngT | Jumper . /drum |
| 40. | RR | /[Points at basket] Ball? |
| 41. | ALL | Não? |
| 42. | RR | [Turns page to spread 04] |

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

43.	EdB	Train?
44.	ALL	<i>Não?</i>
45.	RR	[Turns page to spread 05]
46.	Di	<i>/Tambor</i>
47.	RR	<i>/Tambor</i>
48.	ALL	<i>Não?</i>
49.	RR	[Turns page to spread 06]
50.	EdB	Bubbles
51.	Di	Bubbles
52.	ALL	<i>Não?</i>
53.	Di	<i>/Bubbles . não</i>
54.	RR	<i>/[Turns page to spread 07]</i>
55.	EdB	<i>/Car não*</i>
56.	RR	<i>/Car não*</i>
57.	Di	<i>Car . não</i>
58.	RR	[Turns page to spread 08]
59.	ALL	<i>Doll . não*</i>
60.	Di	[indicates towards recto] <i>Também tá a flutuar</i>
61.	RR	[Turns page to spread 09]
62.	EdB	Train [looks at EngT]
63.	ALL	<i>Não*</i>
64.	RR	[Turns page to spread 10]
65.	Di	[Points to the mouse in verso] <i>/Um rato . ali está escondido</i>
66.	RR	<i>/Caixa . não*</i> [turns page to spread 11]
67.	EdB	<i>Sim</i>
68.	Di	<i>Não*</i>
69.	RR	<i>Não</i> [Turns page to spread 12]
70.	EdB	<i>Boa</i> [claps hands]
71.	RR	[Turns page to copyright page] Jasper
72.	Di	<i>Vitória vitória acabou-se a história</i>
73.	RR	[Closes book]

SCHOOL 03 - Just like Jasper
21st January 2009

Group 5 Retell A
Gui + MN + Ric

Total 03m 01s

01.	EngT	<i>Então vocês querem contar a história ao Cookie e à Cammy?</i>
02.	Ric	<i>Sim</i> [nods head]
03.	EngT	<i>Porque eles gostam muito desta história . vamos lá . vamos contar . ajudam um e outro tá bem?</i>
04.	Ric	[Nods head]
05.	MN	[Opens book]
06.	EngT	<i>E o nome do livro . não?</i> [closes book]
07.	Gui	Jasper /like Jasper
08.	MN	/Like Jasper
09.	EngT	Just like Jasper . that's right
Silence [5 secs]		
10.	Gui	[Opens book] [Stops on p. 3] [points to cat] [to MN] ###
11.	MN	[Coughs]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

12. Gui / [Turns page to spread 01]
13. Gui / *Vamos lá ver o que é* . [points to the coin in recto] *uma moeda* .
parece dourado não parece?
14. MN [Moves Gui's finger away] *Olha ali*
15. Gui [Peers closely at the coin] *Parece dourado*
16. MN *Pois é parece dourado* . *OURO não é dourado*
17. Gui [Turns page to spread 02]
18. MN [Turns page back to spread 01] *Na não não não* . [to Gui] *ainda não vemos* . *pois não?*
19. EngT *Queres ler? queres dizer as letras? / conseguem dizer isto em inglês?*
20. EngT / [Points to the coin in recto]
21. MN Money
22. EngT Money that's right
23. Gui Money
24. MN [Slams hand on recto] *Ai a toy shop*
25. EngT Yes . he's going to the toy shop with his money
26. Gui / [Turns page to spread 02]
27. Gui / Toy shop
- Silence [5 secs]
28. MN Ummmm
29. Gui [Points to the toy cat box / then continues to point to all the toys from top to bottom]
30. MN / [Points to the toy cat box] [Points to the toy cat box]
31. Gui [Points to the toy cat box several times] *Quer comprar um igual a ele*
32. Ric [Points to the toy cat box] *Quer comprar é este*
33. Gui *Este presente* [turns page to spread 03] ant a ball
34. MN [Points to centre of spread] [shakes his head] *Não*
35. Ric *Não*
36. Gui [Turns page to spread 04] Mouse . *não*
37. Ric *Não*
38. MN Clockwork mouse . *não* [Shakes his head]
39. Gui [Turns page to spread 05]
- Silence [4 secs]
40. GUI [Points to drum in recto] (whispers) Train [raises shoulders]
41. MN (Whispers) *Não é train nada*
42. EngT Ha ha ha
- Silence [9 secs]
43. Gui [To Ric] Ric?
44. MN *És tu*
45. EngT Ha ha ha . *não conseguem lembrar o nome em inglês?*
46. MN *Não*
47. EngT It's a noisy drum . / ha ha ha
48. MN / Noisy drum
49. Gui / Noisy drum
50. Ric / Noisy drum
51. Gui [Turns page to spread 06] Bubbles
52. MN Bubbles
53. Ric Bubbles
54. Gui *Não*
55. MN / No* [shakes head]
56. Ric / *Não** [shakes head]
57. Gui [Turns page to spread 07]

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

- | | | |
|-----|------|--|
| 58. | ALL | Cars . <i>nao</i> * |
| 59. | Gui | [Turns page to spread 08] |
| 60. | ALL | Doll . <i>não</i> * |
| 61. | Ric | [Points to shoe in verso] |
| 62. | Gui | [Points towards verso] Shoe |
| 63. | MN | Shoes |
| 64. | EngT | That's right |
| 65. | Gui | [Turns page to spread 09] |
| 66. | MN | Robot |
| 67. | ALL | <i>Não</i> * |
| 68. | Gui | [Turns page to spread 010] |
| 69. | MN | <i>Ou</i> jack in a box |
| 70. | ALL | <i>Não</i> * |
| 71. | Gui | [Turns page to spread 011] [turns page to spread 012] /Jasper like
Jasper |
| 72. | MN | /Just like |
| 73. | Gui | /[Turns page to copyright page] |
| 74. | EngT | /Um hum . well done |
| 75. | Gui | <i>Foi divertido</i> |
| 76. | EngT | <i>É divertido contar histórias não é? querem contar outra vez?</i> |
| 77. | MN | <i>SIM</i> |
| 78. | EngT | Yeah? ok |

SCHOOL 03 - Just like Jasper

21st January 2009

Group 5 Retell B

Gui + MN + Ric

Total 02m 23s

Book is in front of MN, front cover showing

- | | | |
|------------------|------|---|
| 01. | Gui | Jasper like /Jasper |
| 02. | MN | /Jasper |
| 03. | Gui | [Opens book on p. 3] <i>É para aqui</i> . /points to the envelope |
| 04. | Gui | /Envelope |
| 05. | MN | Envelope |
| 06. | Gui | [Turns page to p. 4 + title page] |
| Silence [4 secs] | | |
| 07. | Gui | [Points towards p. 4] <i>O Cartão estava rasgado ###</i> |
| 08. | Ric | <i>Pois para tirar a moeda</i> [points to coin in p. 4] |
| 09. | EngT | <i>Claro</i> |
| 10. | Gui | [Turns page to spread 01] [] [taps the coin in verso] |
| 11. | MN | Money |
| 12. | Gui | Money |
| 13. | Ric | <i>/Vai comprar ao toyshop</i> |
| 14. | Gui | /[Turns page to spread 02] |
| 15. | EngT | /That's right . good |
| 16. | Gui | /[Points to all /the toys in recto] |
| 17. | Ric | /[Points to the toy cat box on top shelf] [looks at
EngT] |
| 18. | Gui | [Turns page to spread 03] Ball |
| 19. | MN | Ball /[shakes head] |
| 20. | ALL | <i>/Não</i> * |

A5.3 - Transcriptions *Just like Jasper* retells

Annex 5: Transcriptions

21. Gui [Turns page to spread 04] /Mouse
 22. MN /A clockwork mouth //[shakes head]
 23. ALL //Não*
 24. Gui //[Turns page to
 spread 05]
 25. MN ## [makes a face] *como é?*
 26. Ric Rumm
 27. MN Drum
 28. EngT A drum . well done
 29. Ric *Olha aqui a mouse* [Points to mouse in verso]
 30. Gui A drumi [turns page to spread 06]
 31. MN Drumi [laughs]
 32. Gui Bobbi
 33. MN *Não é Bobbi . é bubble*
 34. Ric Bubbles
 35. Gui [Points to the big bubble in verso] *Parece bolas das outras cores*
 36. MN *Pois é*
 37. Gui [Turns page to spread 07] Car
 38. MN Car /[shakes his head]
 39. ALL /Não*
 40. Gui [Turns page to spread 08]
 41. MN /Doll . *não*
 42. Ric /Doll . *não* [points to the shoe in verso] /shoes
 43. MN /Shoes
 44. Gui *Não* [Turns page to spread 08] robot
 45. MN *Não*
 46. Ric [Points to the mouse in recto] *Olha o mouse*
 47. MN /Robot . *não*
 48. Gui /Robot /*não* [shakes his head]
 49. Gui /[Turns page to spread 09]
 50. MN [Points to jasper's mouth in recto] Ou . u chili* a jack in a box?
 51. ALL //Não*
 52. Gui //[Turns page to spread 11] Jasper like /Japser [taps Jasper in
 recto] [turns page to spread 12] sim
 53. MN /Jasper
 54. Ric *Sim*
 55. Gui [Points to recto]
 56. MN *Tá a fingir que é o filho dele* [Points to recto]
 57. Ric *Mas não é . olha aqui* [points to open present in verso] *já abriu*
 58. Gui /*Vitória vitória* [Turns page to copyright page]
 59. Ric /*Acabou-se a história*
 60. MN /*Acabou-se a história*
 61. EngT That was great . well done . Cookie *gostou muito* . thank you
 62. Gui *E a Cammy?*
 63. EngT *Acho que a Cammy também deve ter gostado . vamos lá ver .*
 [EngT goes to camera and fiddles] oh yeah . that was really good

Annex 5: Transcriptions

SCHOOL 01 - *Good Night Gorilla* SESSION N°1
26th January 2009

Classroom layout

FranC + FranS + Gui + Ter + Joa
Mat + Ped + JF + Ti + MA
In
Dan + FC + JS + MF + M^aC + MM
Jac + Lu + FrC + Cat + Tom

Total 15m 17s

001	PreT	Shhh
002	?	<i>Que história tão grande</i>
003	EngT	<i>Um livro mesmo grande para nós vermos mesmo bem os desenhos</i>
004	MF	<i>Eu só vi a girafa</i>
005	?	<i>Eu vi o leão</i>
006	?	<i>Girafa</i>
007	Dan	<i>Eu sei dizer # lion</i>
008	EngT	<i>Lion well done Dan . well done [gets up to collect the yellow face and waves it at the children]</i>
009	MA	<i>[Hand up] Eu sei dizer girafa em inglês</i>
010	EngT	<i>Tá bem tá bem sh sh sh . [shows BACK COVER] so lion lion [points at MA]</i>
011	MA	<i>Giraffe</i>
012	EngT	<i>Giraffe . well done giraffe . that's right . what about this one here?</i>
013	JF	<i>[Hand up] Elephant</i>
014	EngT	<i>Elephant fantastic e temos aqui dois bichos que é um bocadinho difícil de ver o que são . isto aqui é um tatu vocês sabem o que é um tatu? ou armadilha</i>
015	MF	<i>A mouse a mouse</i>
016	EngT	<i>É do Brasil tem assim uma casca dura não? olha então vocês têm de ir para casa ver o que é</i>
017	MF	<i>Escalhar é a mouse</i>
018	EngT	<i>É ## a mouse é maior/ e tem uma casca dura chama-se armadilha ou tatu em português é um bicho brasileiro.</i>
019	JS	<i>/Eu sei</i>
020	JS	<i>Eu sei</i>
021	Jac	<i>Engraçado</i>
022	EngT	<i>### em inglês não português</i>
023	PreT	<i>Eu também não sei</i>
024	JS	<i>Eu sei</i>
025	EngT	<i>E este aqui é um é um animal que aparece na história do rei leão faz assim arararararooooo</i>
026	??	<i>Lobo</i>
027	?	<i>É hiena</i>
028	EngT	<i>Hiena . well done it's a hyena ok? an armadillo and a hyena:</i>
029	?	<i>: Há um leão</i>
030	EngT	<i>:and there's a lion</i>
031	Jac	<i>[Pointing to the armadillo illustration on the book] Este é engraçado</i>
032	EngT	<i>É the armadillo é muito engraçado não é? ok [Shows FRONT COVER]</i>
033	?	<i>## Oh o macaco</i>
034	??	<i>Monkey</i>
035	EngT	<i>Mas por acaso não é um monkey</i>

Annex 5: Transcriptions

036 M^aC *Gorila*
037 EngT A gorilla . well done it's a gorilla . that's right
038 [NOISE]
039 MF [Finger on mouth] Sh sh sh
040 EngT It's a little gorilla
041 MF Gorilla
042 EngT And what's this? Who's this?
043 ? *Polícia*
044 EngT A policeman *pode ser mas ele tem um fato verde*
045 Ped *Soldado*
046 Tom *Ele não tem botas*
047 EngT *Pode ser um soldado não é?*
048 Cat [Pointing towards the book] *Tem ali pretas*
049 MF *Parece que não tem botas*
050 EngT *Ha ha ha parece não tem botas mas tem meias olha mas eu acho que não é soldado nem é polícia*
051 FranC *É um guarda*
052 EngT *Ahh guarda de onde de quem?*
053 ?? *De animais*
054 MM [Puts hand up] *Eu sei de animais eu acho que sim:*
055 M^aC *:Ele está a fazer assim [puts finger to mouth imitating the gorilla] para a chave*
056 MM */do jardim zoológico*
057 M^aC */para os outros animais porque são amigos e são selvagem então vai roubar a chave para tirar*
058 EngT *Ah é? será que a M^aC tem razão? vamos ver depois está bem? o nome deste livro the title is Good night Gorilla . boa noite Gorila*
059 MF *Olha escalar ele está um bocadinho assustado com os animais tão maus*
060 EngT *Good night gorilla. Como é que sabemos que é noite nesta imagem?*
061 JS */Porque está escuro*
062 MF */Porque tá a lua*
063 FranC *Aqui tem ali uma lua*
064 Dan *Tá azul escuro*
065 EngT *That's right good*
066 Tom *Azul escuro*
067 EngT *Não há mais nada aqui que diz que é noite?*
068 Ped [Pointing towards book] *Não ele a lanterna*
069 EngT *Ah that's right the zookeeper / has got a torch. Não sei se é neve talvez vamos ver vamos ver se a M^aC tem razão tá bem ela falou das animais nas gaiolas não foi <PAGE TURN Vf + TP>*
070 JS */E a neve*
071 ? *A casca de banana*
072 EngT *Gorilla*
073 ? *Casca*
074 EngT *A banana. Good night gorilla*
075 MF *O gorila também gosta de bananas*
076 EngT *The gorilla likes bananas yes <PAGE TURN DS01> Good night gorilla*
077 ? *Tá ali a lua*
078 EngT *The moon. Yes. Não consegues ver Joana? está melhor assim?*
079 Dan [Hand up] *O gorila está a tirar a chave*
080 EngT *That's right the gorilla's taking the keys*
081 Ter *Eu também não consigo ver porque o Ti*
082 EngT *De joelho Ter . de joelho . assim estás melhor*

Annex 5: Transcriptions

083 FranC *Eu não consigo ver tudo o FranC é muito grande*
 084 EngT OK
 085 MaC [Pointing to the book] *Tá ali uma coisa deitada*
 086 EngT *Ha?*
 087 MaC *Tá ali uma coisa deitada na gaiola*
 088 EngT It's a little gorilla
 089 JS *É o filho*
 090 EngT *Achas que sim*
 091 JS *É*
 092 Dan *Não*
 093 EngT No?
 094 Ter *Tá ali uma bicicleta*
 095 EngT In English in English
 096 ?? Bike
 097 EngT Yes it's a bike that's right
 098 Tom *Eu disse*
 099 EngT And there's a little gorilla just like gorilla
 100 FranC [Pointing towards book] *Tá ali uma banana*
 101 EngT Bananas . lots of bananas
 102 MaC [Pointing at book] Parrot
 103 EngT And there's []
 104 MaC [Pointing at book] *Ali*
 105 ? /Lion
 106 EngT /A parrot yeah well done a parrot <PAGE TURN DS02>
 107 [8 sec pause]
 108 EngT (Whispering) *Esta página não tem palavras*
 109 JS [Shakes his head]
 110 MF *Só tem desenhos animados*
 111 [2 sec pause]
 112 ? *Não é Disney*
 113 JS *Quer sair*
 114 EngT That's right . he's escaped hasn't he? oh
 115 MaC *Abriu*
 116 MF *Abriu*
 117 EngT Opened the gate
 118 Ter *Foi atrás do senhor polícia*
 119 EngT /It's a zookeeper
 120 FC */Ele tirou a banana*
 121 EngT It's a mouse with a banana
 122 MF *E o gorila também gosta de bananas*
 123 EngT That's right the gorilla likes bananas
 124 Jac [Coming to the book and pointing] *Tá ali outra banana*
 125 EngT Another banana yeah
 126 ? Bananas
 127 EngT <PAGE TURN DS03>
 128 MaC *Elefante*
 129 EngT Elephant
 130 FranC *Outra banana*
 131 Ter [Puts hand up] *Tá ali um pequenino elefante*
 132 EngT That's right there's a little elephant
 133 MF [Puts hand up] *Olha*
 134 Tom *Tá um rato*
 135 FranC *Um balão*
 136 EngT A balloon
 137 MF *O elefante*

Annex 5: Transcriptions

138 EngT MF?

139 MF *O elefante gosta de amendoins e também está ali o mundo*

140 Tom *E tá ali uma bola*

141 EngT I think it's a ball *mas tens razão parece o mundo não é? e como é que tu sabes que ele gosta de amendoins MF?*

142 MF [Pointing towards book] *Porque tem ali amendoins espalhados*

143 EngT Well done . lots of peanuts very good

144 FranC [Pointing towards book] *E a história*

145 MF [Pointing towards book] *O que é que está ali escrito?*

146 Dan *Eu também e uma história o rato deu uns amendoins*

147 JS [Puts hand up]

148 EngT *É parecido não é? ok Good night elephant*

149 JS Elephant

150 EngT That's right the zookeeper's saying

151 JS *Tá ali um bebé*

152 EngT A baby a little elephant

153 ? *A dormir*

154 EngT Sleeping <PAGE TURN DSO4>

155 MF *O leão*

156 JS Leão

157 EngT A lion ahh

158 M^aC *Quer fechar*

159 ? *Quer abrir*

160 MA *Abrir*

161 EngT He wants to open the gate

162 ? *## abriu o elefante*

163 Jac [Pointing at book] *Ossos*

164 EngT That's right bones because lions like bones

165 M^aC [Pointing towards book] *Tá ali a cauda de fora*

166 Dan *E carne*

167 EngT Ah ha that's right

168 M^aC *Tá atirá-la ao ar a ir para fora*

169 EngT That's right he's going to free the lion the zookeeper says Good night lion

170 M^aC *Ele gosta de comer ossos*

171 EngT Aha ha he likes bones

172 JS E carne

173 EngT And meat delicious schlurp

174 ? *O leão é fera*

175 EngT Ah ha

176 FranC *O macaco é esperto*

177 EngT Ah ha *clever gorilla* <PAGE TURN DSO5>

178 ? *Agora vai sair*

179 M^a C *Girafa*

180 EngT The giraffe

181 M^a C [Pointing towards book] *E é pequenina*

182 EngT That's right a little giraffe just like the giraffe [] and look at the hyena

183 MM [Puts hand up]

184 FranC [Pointing towards book] *E tá ali um bebé*

185 EngT Ter

186 Ter *Tá ali um bebé*

187 EngT A little hyena just like the hyena

188 MM *Eu sei dizer bebé em inglês é baby*

189 EngT *É baby that's right*

190 Ter Baby

Annex 5: Transcriptions

191 Dan *Eu já sabia*
 192 M^aC *Eu sei dizer mãe*
 193 ?? Mummy
 194 [NOISE]
 195 EngT OK can I read it can I read it? *vocês conseguem adivinhar o que é que o zookeeper está a dizer?*
 196 M^aC *Eu sei dizer pai em inglês papi*
 197 EngT Ou daddy daddy Good night Hyena. Good night giraffe.
 198 MM [Puts hand up]
 199 EngT MM?
 200 MM *Ó Sandie eu também sei dizer urso de peluche teddy bear*
 201 EngT Teddy bear ok <PAGE TURN DS06>
 202 [7 secs]
 203 EngT *Conseguem lembrar o nome deste bicho? em português?*
 204 Joa *Tem uma cara tem um corpo duro* [Stretching her arms out wide]
 205 EngT *Tem um corpo duro é um tatu em português*
 206 ?? *Tatu Tatu*
 207 EngT *Em inglês é armadillo . it's an armadillo/ the zookeeper says Good night Armadillo.*
 208 ? / Armadill:
 209 Tom : ##
 210 EngT <PAGE TURN DS07>
 211 [3 secs]
 212 M^aC *Tá a entrar na casa*
 213 EngT That's right it's the zookeeper's house
 214 Joa *Todos vão entrar em casa*
 215 ? *Até o leão*
 216 Ter *Elefante e girafa*
 217 M^aC *Não vai caber*
 218 MF *A girafa não vai caber*
 219 FranC *A girafa vai partir tudo*
 220 FC *A girafa vai baixar o pescoço*
 221 EngT *Talvez a giraffe vai baixar o pescoço tens razão . vamos ver o que acontece* <PAGE TURN DS08>
 222 MA *Ah ha ha*
 223 ? *Baixou o pescoço*
 224 EngT Francisco *tinha razão* look the giraffe bent his neck they're in the zookeeper's house
 225 M^aC ## [Points at something on the page]
 226 JS *O rato também vai*
 227 EngT The mouse
 228 JS *O rato também veio*
 229 EngT The mouse
 230 MF *E o macaco*
 231 EngT The gorilla? Dunno where's the gorilla?
 232 ? *O gorila já passou*
 233 M^aC [Puts hand up in the air] *Tá à frente*
 234 EngT <PAGE TURN DS09>
 235 MA [Points towards book] Ha ha ah ahahaha hhahah
 236 ? *Com sono*
 237 EngT They're going to sleep aren't they? In the bedroom
 238 ? *Bedslo*
 239 EngT In the bedroom
 240 M^aC [Pointing to the hyena and armadillo] *Tá ali em cima do outro:*
 241 EngT :That's right they're asleep . there's the zookeeper

Annex 5: Transcriptions

242 ? *São amigos*
 243 ? Zookeeper
 245 Dan *São amigos*
 246 JS *São namorados*
 247 ? Zookeeper
 248 Dan *São amigos*
 249 EngT *Deve ser a mulher dele acho eu*
 250 JS [Nods head] *É*
 251 EngT His wife ok
 252 ? Wife
 253 EngT His wife ok <PAGE TURN DS10>
 254 ?? Ha ha hahh
 255 JF [Pointing towards book] *O gorilla*
 256 EngT Look at the gorilla ah he's going to sleep
 257 M^aC *Qual é que tá ao lado?*
 258 Jac [Gets up and points to a part of the illustration in the book]
 259 EngT And the wife says
 260 Tom *Ó Sandie ó Sandie ó Sandie* [Puts his hand up]
 261 ?? ###
 262 EngT Tom Shh MF
 263 Tom *Eu já vi um barco que tinha uma banheira*
 264 FranC [] *Ó Sandie o elefante está a agarrar a cauda do leão*
 265 EngT Oh yes of the elephant that's right good and the wife says Good night
 dear . boa noite marido querido
 266 [2 secs pause]
 267 Jac Eeh eeh
 268 M^aC [Quickly standing up and pointing] *Tá ali*
 269 EngT <PAGE TURN DS11>
 270 MA Ah ah ah
 271 EngT (Using different voices) Good night. Good night. Good night. Good
 night. Good night. Good night. Good night.
 272 [Children laugh]
 273 Tom *Escuro*
 274 EngT *Ela desligou a luz não foi? quem é que está a dizer good night?*
 275 JF *Animais*
 276 EngT That's right . *os animais todos*
 277 EngT <PAGE TURN DS12>
 278 ?? [Pointing to the eyes] Ha ha ha ha
 279 Tom [Pointing towards the eyes] *Olhos*
 280 EngT *Mas de quem?*
 281 M^aC *Do menino*
 282 ? *Deve ser do menino*
 283 ? *menina*
 284 MF *Não é do gorila*
 285 EngT *Gorilla? ou da senhora?*
 286 ? *Não sabemos*
 287 EngT *Vamos ver* <PAGE TURN DS13>
 288 Ter *Senhora*
 289 EngT Ahh it's the zookeeper's wife
 290 M^aC [Outlining her own eyes with her index finger] *Olha ali os olhos estão*
assim
 291 Ter *Ele ### os animais de que estavam lá*
 292 []
 293 M^aC [Pointing towards the book] *Olha a girafa*
 294 EngT The giraffe

Annex 5: Transcriptions

295 FranC A giraffe
 296 Jac [*Gets up and points to the illustration in the book*] *Elefante*
 297 EngT And the elephant <PAGE TURN DS14>
 298 JS [*Points towards the book*]
 299 ? *Eles vão para a escola*
 300 Dan *Vai pôr na jaula*
 301 JS *Onde é que ele vai?*
 302 EngT That's right they're going to go back to the zoo
 303 FranC *Tão ali dois ##*
 304 EngT Back to the zoo
 305 Joa *Tão ali dois zeros*
 306 EngT *Essa palavra aqui diz zoo que é jardim zoológico em inglês vez ### não é? zoo zoo*
 307 ?? Zoo zoo
 308 EngT Back to the zoo
 309 Jac [*Covers her mouth with her hands*]
 310 JS *Zoológico*
 311 EngT <PAGE TURN DS15> Ahh
 312 Ter *Agora o monkey vai atrás da senhora mais o o:*
 313 ?? :Mouse
 314 Ter Mouse
 315 EngT The gorilla and the mouse and the zookeeper's wife says Good night zoo. Good night zoo.
 316 FranC *Ele é mais esperto anda sempre atrás*
 317 JS *E o rato de mesma*
 318 EngT And the mouse <PAGE TURN DS16>
 319 Jac [*Pressing her finger on the book*] *Olha o macaco*
 320 EngT The gorilla?
 321 FranC [*Pointing towards book*] *E a chave*
 322 JF *E monkey*
 323 FranC *E a chave*
 324 EngT The keys . the keys yeah the keys
 325 Ti Mouse
 326 EngT A mouse and the wife says Good night dear. (Whispering) *boa noite querido*
 327 Jac [*Pointing at zookeeper's speech bubble*] *E ali?*
 328 EngT And the zookeeper says (imitating a deep man's voice) [*Yawning*] ahh Good night.
 329 Jac He he he e ali [*Pointing at wife's speech bubble*]
 330 EngT Good night. [yawning] ah Good night .<PAGE TURN DS17>
 331 [*Children laughing*]
 332 Jac *O macaco*
 333 M^aC [*Points towards the book*] Oh [*Covers mouth with hand*]
 334 EngT The gorilla *é esperto/* and the mouse and the mouse says Good night Gorilla and the gorilla says/ Zzzzzzz and the mouse is asleep and the gorilla's asleep/ and the wife is asleep and the zookeeper's asleep
 335 Jac /[*Points towards the book*] *Tá no meio*
 336 Jac /[*Points at the illustration in the book*] *também o mouse está a dormir*
 337 Tom /[*Making a funny face and pretending to snore*] Orr zzzzz
 338 ? /orr zzzzz
 339 <PAGE TURN Pp + Rb>
 340 ? *Vitória vitória acabou a história*
 341 [NOISE]
 342 Lu [*Puts hands over ears*]

Annex 5: Transcriptions

343 EngT [*Closing book*] *Foi giro?*

345 MF *Outra vez outra vez*

SCHOOL 01 - *Good Night Gorilla* SESSION N°2

28th January 2009

Classroom layout

Ter + Caro + Lu + Fran + Ped + MF
Cat + Dan + Gui + Ant + FranS
Mat + Jac + Tom + FranC
JS + Rod + Ti
Joa + FrC + MA + In + M ^a C + MM

Total 13m 14s

001 PreT *Eles queriam contar em inglês, ó Sandie ainda eram piores que a professora*

002 EngT *Não faz mal não faz mal*

003 PreT *Mas queriam eles tentavam*

004 M^aC *Ó Sandie . Sandie olha ali um cãozico*

005 EngT *A dog yeah . fico feliz que vocês queriam ver o livro*

006 M^aC *É giro*

007 EngT *Yes*

008 ? *Temos ali uma*

009 EngT *Tem ali um que é mais pequeno não é?*

[NOISE as Sandie settles down]

011 EngT *OK here we go sh sh sh Rod sh sh sh eu sei que vocês gostam muito deste livro e há montes de coisas para dizer tens de sentar Tom sit down mas é muito importante sh que esperamos a vez tá bem? ok?*
[Shows FRONT COVER] *ok here we go can you remember the name of the book?*

012 Dan [Puts hand up]

013 MA *Good #*

014 ?? *Hello ##*

015 EngT *Daniel [] Goodnight [] Go/rilla well done Goodnight gorilla . can you remember/ what's this in English? tá bem?*

016 Dan */Gorilla*

017 M^aC */Ó vira para traz para nós*

018 JS *Guarda*

019 EngT *Yeah a zookeeper . a zookeeper*

020 ?? *Zookeeper*

021 EngT [Shows BACK COVER]

022 EngT *Can you remember the animals in English?*

023 MA [Puts hand up] *Giraffe*

024 M^aC *Elephant*

025 EngT *M^aC*

026 M^aC *Elephant*

027 EngT *Elephant good*

028 EngT *Jac*

029 Jac *Greve greve*

030 ? *Eu não consigo ver*

031 Tom *Nem eu*

032 EngT [] *this one here [points to lion]? lion Dan*

033 Ti [Puts hand down]

Annex 5: Transcriptions

034 Dan *la dizer elephant*
 035 EngT Elephant FranS
 036 FranS Elephant
 037 EngT *Mas e este aqui . ó Jac tu querias dizer esta foi* [pointing to hyena]
 hyena
 038 Jac [Nods head]
 039 EngT Ah hyena ok
 040 EngT Tiago what's that one . do you remember? [points to armadillo]
 041 ? *Casca dura*
 042 EngT *Casca dura* /armadillo
 043 Ant /*Casca dura*
 044 EngT Armadillo
 045 ? *Casca dura que dura*
 046 Dan Lion
 047 EngT And a lion well done ok [Shows FRONT COVER] it's the story of the
 gorilla and the zookeeper
 048 ? Gorilla
 049 ? Gorilla
 050 EngT <PAGE TURN Vf + Tp> ok
 051 [NOISE]
 052 EngT It's a gorilla
 053 MA Banana
 054 EngT Banana
 055 [NOISE scurmish at the back between Ped and Ant]
 056 Ant *Ele está de joelhos*
 057 EngT *Vou parar de ler* [Closes book and places on lap] *Ant vais conseguir*
focar as coisas ele está nos joelhos porque ele vê melhor e não está a
tapar a vista de ninguém ok Ant tens que olhar para mim e não para o
Gui
 058 Ped *Não sou Gui*
 059 EngT *Ah desculpa o Ped . Tom também tem que sentar com o rabo no chão*
porque se não o Ant não consegue ver [opens book on Vf + Tp]
 Gorilla Good night/Gorilla
 060 ?? /Gorilla
 061 ? Gorilla
 062 EngT < PAGE TURN DS01> Good night /Gorilla
 063 ?? /Gorilla
 064 EngT *Isto é fácil dizer não é?*
 065 ? *Há um balão*
 066 EngT A balloon
 067 M^aC [Pointing towards book] *Um balão*
 068 EngT A balloon
 069 M^aC [Pointing towards book] A parrot
 070 EngT There's a parrot good M^aC a parrot
 071 ? A parrot
 072 Ter [Pointing towards book] a bike
 073 Jac [Pointing towards book] ###
 074 EngT That's right there's a bike in the cage
 075 Joa *Tá ali um filho*
 076 In [Pointing towards book] Mouse
 077 Ti Mouse
 078 EngT A mouse/ yes good
 079 Rod /mouse
 080 EngT Sh sh sh Jo
 081 Joa *Tá ali um filho do macaco*

Annex 5: Transcriptions

082 EngT *Achas que é o filho?*
 083 Ped */É um peluche*
 084 Joa */Sim*
 085 EngT *Não . é a little gorilla just like the big gorilla*
 086 MA [Nodding head] *Sim*
 087 EngT *Maybe it's a doll yes? a peluche maybe yeah?/ good. < PAGE TURN DS02>*
 088 Ped */[Nods head]*
 089 [2 secs pause]
 090 EngT *The gorilla's escaped*
 091 ? *Chave*
 092 M^aC *Tá a roubar a chave*
 093 EngT *That's right/ he's stolen the key*
 094 Ter */ [Pointing towards book] Tá ali a mouse*
 095 EngT *There's a mouse yes*
 096 Dan [puts hand up] *Vai abrir os animais todos*
 097 EngT *That's right he's going to free the animals*
 098 Dan *Vão para casa dele*
 099 MF *Vai livrar os animais todos para ir para a casa do do/ ###*
 100 EngT */Zookeeper the*
 zookeeper that's right . < PAGE TURN DS03> elephant
 101 M^aC *[Pointing towards book] O filho*
 102 EngT *That's a little elephant*
 103 Dan *[Pointing towards book] /Ball*
 104 MF */[Makes a circular shape in the air with her*
 finger]
 105 EngT *A ball good [Points to speech bubble] now let's have a look what's this?*
 Good night:
 106 MM *[Pointing towards book] : Aquilo não é o mundo aquilo é uma bola azul*
com elefantes
 107 EngT *That's right well done*
 108 FranC *Tá ali o mouse*
 109 EngT *Mouse yes*
 110 MF *Mas parece uma bola que é um mundo*
 111 EngT *Parece a bola do mundo well done [points to Jac]*
 112 Jac *Good night Elephant*
 113 EngT *Well done Jac Good night Elephant*
 114 Joa *Mas ó que vai abrir a porta*
 115 EngT *That's right the gorilla's going to open open the door*
 116 M^aC *Está a ver se . está a ver se quer abrir*
 117 MA *Não está a ver se o guarda não vê*
 118 Dan */Eu quero*
 119 EngT */That's right < PAGE TURN DS04>*
 120 Dan *Eu sei o que está ali escrito*
 121 EngT *Dan*
 122 Dan *Good night Lion*
 123 EngT *Well done Dan Good night Lion*
 124 FranC *[Pointing towards book] Tá ali o mouse*
 125 EngT *There's a mouse well done FranC*
 126 Ti *[Pointing towards book] Elephant*
 127 EngT *An elephant*
 128 MF *[Pointing towards book] A gorilla*
 129 EngT *And there's the gorilla with the key to open the cage*
 130 M^aC *[Pointing towards book] Osso*
 131 EngT *A bone*

Annex 5: Transcriptions

132 MF *Como é que se diz chave*
133 EngT Key
134 ?? Key
135 EngT Key for the cage [points to the illustration] cage
136 Lu [puts hand up]
137 EngT Lu
138 Lu *Como é que se diz macaco*
139 EngT *Macaco /nós sabemos*
140 MM /Monkey
141 ?? Monkey
142 EngT *Mas isto não é um macaco, isto é um gorilla não é?*
143 ? Gorilla
144 MM *É um gorila* [puts hand up]
145 EngT *### Não é?*
146 MM *O Sandie*
147 EngT MM
148 MM *Eu tenho um gorila a brincar*
149 EngT Yeah? you've got a toy gorilla yeah? < PAGE TURN DS05>
150 MF *O Sandie eu tenho um cão que é robô*
151 Ter [Stands up and points towards book] *Tá ali escrito girafa*
152 Dan Tá ali Good night Giraffe
153 EngT [Pointing to lower speech bubble] Good night giraffe. [Pointing to upper speech bubble] Good night Hyena. Ter?
154 Rod Elephant
155 EngT Elephant *como é que se diz ## percebes diz lá Ter*
156 Ter a l l l
157 EngT li
158 Ter A little giraffe
159 EngT [Pointing to the illustration] Well done there's a little giraffe [Pointing to the illustration] and I think this is probably a little hyena yeah?
160 Ti [Pointing towards book] Lion
161 FranC [Pointing towards book] *Tá ali a mouse*
162 MF [puts hand up] a mouse
163 EngT A mouse good FranC . FranC *é que procura sempre o mouse não é*
164 FranC < PAGE TURN DS06>
164 [4 secs pause]
165 M^aC [Pointing towards book] mouse
166 Ped [Pointing towards book] mouse
167 EngT Mouse
168 Rod Lion
169 EngT The lion
170 Dan *É da casca dura*
171 Ti Elephant
172 EngT That's right can you remember in English?
173 Ti Giraffe
174 EngT The giraffe . armadillo armadillo so what's the / zookeeper saying
175 Joa / Casca dura
176 Rod *Casca dura*
177 EngT Good good night Armadillo
178 ? Casca dura
179 ? /Casca dura
180 EngT /Good night Armadillo
181 EngT MM
182 MM *Não sei o . parece um papa formigas*

Annex 5: Transcriptions

183 EngT *Ah é?*
184 FranS *Pa parece um porco*
185 EngT A pig < PAGE TURN DS07 >
186 [Children laugh]
187 MF *Mas parece um rato mais parece um rato*
188 Tom [making snorting sounds]
189 EngT OK FranC
190 FranC *A girafa vai baixar o pescoço*
191 EngT That's right the giraffe's gonna bend his neck good boy because he's going to the zookeeper's house
192 M^aC *Porque a porta é muito pequenina e a casa*
193 EngT That's right < PAGE TURN DS08 >
194 M^aC ###
195 EngT There's the giraffe bending his neck
196 M^aC */Sabes*
197 JS */Já vi a casca dura*
198 EngT The armadillo armadillo the armadillo
199 MF *Olha como é que se diz*
200 EngT Sh sh sh M^aC
201 M^aC *Olha Sandie tu sabias que eu tenho um primo que é era # e era grande*
202 EngT Ok MF
203 MF *Como é que se diz em inglês cortinas?*
204 EngT Ahh [pointing to the curtains] curtains *são muito giras essas curtains não é?*
205 ? *Com flores*
206 EngT *Tem flowers*
207 M^aC *E porta*
208 EngT Door door
209 Rod *E chão*
210 Ant *Como é que se diz* [puts hand up]
211 EngT *Chão tu sabes nós estávamos a dizer a rima . number four touch the floor . é chão não é?*
212 MF *## a porta aberta*
213 EngT Jac
214 Jac *Como é que se diz porta em inglês*
215 EngT Door door < PAGE TURN DS09 >
216 NOISE
217 ? *E chão*
218 Dan *E como é que se diz almofada em inglês?*
219 EngT Ha ha ha it's a pillow ha ha ha
220 ? *E cama?*
221 EngT A bed *pronto já chega . será que vocês conseguem lembrar bed aqui?*
222 ?? Bed
223 EngT Bed . there's the wife she's asleep [miming being asleep] yeah she's asleep
224 MF *Como é que se diz em inglês a dormir* */[pretending to be asleep]*
225 Rod */[pretends to be asleep , nodding his head vigorously] Asleep asleep*
226 EngT Asleep < PAGE TURN DS10 > And now the gorilla's asleep
227 ? Mouse
228 EngT The mouse and the mouse is asleep isn't he? */They're all asleep*
229 Rod */[Hands together and swaying from side to side chanting] Asleep asleep*
230 M^aC [Pointing to the illustration] *O elephant tem a cauda*
231 MF *O que é que está ali escrito?*

Annex 5: Transcriptions

232 EngT [pointing to speech bubble] Good night dear *boa noite querido*
 233 Ti [pointing towards book] Dear
 234 EngT Dear *é querido ela gosta muito do marido não é?*
 235 Rod [Continues nodding his head vigorously and repeating words] Dear *querido* dear
 236 EngT < PAGE TURN DS11 > (In different voices) Good night. Good night. Good night. Good night. Good night. Good night. Good night.
 237 Rod *É pá*
 238 M^aC [points to the different speech bubbles and imitates little voices] Good night . good night
 239 Rod Good night good night Good night good night
 240 EngT < PAGE TURN DS12 > Oh
 241 MA *Os olhos da senhora*
 242 EngT That's right it's the wife
 243 Ant [mouth open and imitating the wife] ahhhh [points towards book]
 245 EngT And she's going ah [demonstrating a surprised look]
 246 M^aC [opens mouth] *Com tantos animais/no quarto*
 247 MA */Tá tudo escuro*
 248 EngT That's right
 249 MA *Tá tudo escuro*
 250 EngT Yeah it's very dark < PAGE TURN DS13 > ah ho
 251 M^aC *Tem os olhos todos azuis* [draws around her eye with her index finger]
 252 MF *Tem aqui ##* [touches her eyes lids with her finger]
 253 EngT That's right she's going ohhh
 254 Jac *##*
 255 EngT *Como é que ela sente?*
 256 MM *Mal*
 257 EngT *Ela sente mal achas que sim*
 258 MF *Boa*
 259 EngT *Ela está feliz?*
 260 *?? Não*
 261 Joa *Triste*
 262 EngT *Achas que ela está triste?*
 263 MM *Não mal*
 264 Fran *Está zangada admirada*
 265 EngT *Tá admirada boa* she's [turning page back] surprised [turning page forward again]
 266 M^aC *Porque é que ela tem os olhos azuis?*
 267 EngT *Não sei é a senhora que pintou esta página achava que ficava melhor assim não sei* she's surprised . *não está admirada?* surprised Jac
 268 Jac *Porque os animais entraram todos*
 269 EngT *Pois não não tinha percebido pois não?*
 270 Rod [hands together pointing forward] surprised surprised surprised
 271 EngT Surprised Ok < PAGE TURN DS14 > so they go back to the zoo
 272 MA *Com todos atrás*
 273 EngT Back to the zoo
 274 Dan *Mas depois o gorilla segue*
 275 EngT Ah that's right
 276 < PAGE TURN DS15 >
 277 ? *E o mouse*
 278 EngT And the mouse
 279 MM *Boa noite zoo*
 280 EngT That's right Good night zoo well done MM . they're going to the zookeeper's house
 281 Joa *Boa noite*

Annex 5: Transcriptions

282 EngT Good night zoo
 283 Joa *Estão todos a dormir*
 284 EngT <PAGE TURN DS16>They're all asleep
 285 MA [pointing towards book]/ Ha ha ha
 286 M^aC / [pointing towards book] ha ha ha
 287 EngT There we go with the gorilla and the mouse and the wife says Good
 night dear. and the zookeeper says Good night.
 288 Jac [puts hand up] # está tão engraçada
 289 Fran Good night good night
 290 M^aC *Eu gosto daquela* good night good night good night [puckers up lips to
 make a face]
 291 JS Good night (making his voice deep)
 292 MA Good night good night (making her voice deep)
 293 EngT < PAGE TURN DS17>And the mouse the mouse says Good night
 gorilla [using a high voice) and the gorilla Zzzzzzzzz
 294 Jac *Tá ali casca de banana*
 295 EngT And the gorilla's asleep Jac
 296 Jac *Tá ali casca de banana*
 297 Mat [pointing towards book] Mouse
 298 EngT And a mouse *por acaso não sei acham que é a mouse ou a gorilla*
 299 MA Gorilla
 300 MF Mouse
 301 EngT Mouse
 302 MA Gorilla
 303 EngT *Ninguém sabe mas eu acho que:*
 304 MA *:Os ratos não gostam de banana*
 305 M^aC *É porque o rato ofereceu*
 306 NOISE
 307 EngT < PAGE TURN Pp + Rb>
 308 Fran *Ele está ao contrário*
 309 ?? ###
 310 Jac *Tá ali o gorilla ao contrário*
 311 EngT With the keys yeah
 312 Ti [pointing towards book] Mouse
 313 Jac [pointing towards book] Mouse
 314 In [pointing towards book] Mouse
 315 EngT Mouse
 316 MA [pointing towards book] Mouse
 317 EngT Mouse and gorilla
 318 M^aC *Tá a imitar com a gorilla*
 319 EngT *Tá a imitar a gorilla* he's doing the same, doing the same . [closes
 book] well done that was really good *podem todos ver agora o vosso*
livro
 320 ?? *SIM*
 321 EngT It's a little book just like the big book
 322 ? Just like Jasper
 323 EngT Just like Jasper

Annex 5: Transcriptions

SCHOOL 01 - *Good Night Gorilla* SESSION Nº3
29th January 2009

Classroom layout

Caro + Jac + Pedro + Gui + JF + Ti
Fran + FranC + Dan + Mat + Rod + Tom
FrC + JS + FranS + In + M ^a C + MM + MA
Cat + Jo + Ant + Lu + MF

Total 09m 48s

- 001 EngT [Preparing to sit down] *Então não estiveram a ver o Good night gorilla na biblioteca?*
- 002 Jo *Eu vi já vi*
- 003 M^aC [Puts hand up and nods]
- 004 ? *Eu também vi*
- 005 EngT [Sitting down and holding up FRONT COVER] ok so
- 006 JS *Eu sei como é que se diz em português como é que se chama-se aquele animal que tem a casca dura*
- 007 EngT *Diz lá*
- 008 JS *Tatu*
- 009 EngT *E tu foste procurar na net na internet com os teus pais*
- 010 JS [Nodding his head]
- 011 EngT *E o que é que tu sabes do tatu aprendeste uma coisa?*
- 012 JS *Sim*
- 013 EngT *Diz lá*
- 014 JS *Que ele lá tem uma casca dura*
- 015 EngT *Tem uma casca dura, já sabíamos e mais*
- 016 JS *E*
- 017 EngT *Sabes o que é que ele come?*
- 018 JS [Shakes head]
- 019 EngT *Não? tens de ver e depois podes nos dizer tá bem?* [Holding up FRONT COVER] ok
- 020 Dan *Eu sei o que está lá escrito Good night Gorilla*
- 021 EngT Good night Gorilla well done Dan . Mat . oK Good night Gorilla/ who's this? [Points to the zookeeper]
- 022 M^aC /Elephant
- 023 M^aC Elephant
- 024 EngT An elephant?
- 025 ?? *Não*
- 026 EngT No
- 027 [Children laugh]
- 028 FraS *Guarda*
- 029 EngT Zoo [] keeper . the zookeeper
- 030 ?? The zookeeper
- 031 JS [Puts hand up] *Eu disse bem*
- 032 EngT The zookeeper [Turns book around to show BACK COVER]
- 033 EngT Jac
- 034 Jac Elephant
- 035 EngT Elephant elephant
- 036 JS *Tatu*
- 037 ? Hyena
- 038 EngT FraC
- 039 FraC Lion

Annex 5: Transcriptions

040 JS *Tatu*
041 EngT Dan sit down please
042 Dan Giraffe
043 EngT A giraffe . [pointing to Ped] sit down please . In?
044 MF A giraffe
045 In *Hiena*
046 EngT Hyena well done Fran
047 FranC *Tatu*
048 EngT An armadillo ## *dizer tatu* armadillo [Turning book around to FRONT COVER again]
049 MF *Olha*
050 EngT Lu
051 Lu Hyena
052 EngT Hyena good well done [PAGE TURN Vf + Tp]
053 MF *A girafa*
054 Ter Giraffe
055 EngT Giraffe *já vimos*
056 Ant Oh/
057 EngT /Good night Gorilla:
058 Ant :Sandie
059 ? Banana
060 EngT A banana ok Ant
061 Ant ###
062 EngT MM
063 MM *Eu sei o que quer dizer em português boa noite gorila*
064 MF [Comes to book and points to the house in the illustration] *Tá aqui uma casa*
065 EngT Ah MF let me have a look . wow *tens razão não tinha visto MF mostrou aqui* there's a house *será que é o zookeeper's house?*
066 MF *Escalhar é*
067 Jo [Coming to the book and pointing] *Estão aqui umas coisas*
068 EngT *Depois* [pointing to the class book shelves] *vamos ver no vosso livro tá bem? depois. ok. tu viste isto no vosso livro foi? ou viste primeiro aqui?*
069 MF [Pointing to the big book] *Eu vi aqui*
070 EngT *Depois vais ver se está no vosso tá bem? ok* <PAGE TURN DS01>
Good night / Gorilla. FranC
071 ?? /Gorilla
072 M^aC /Parrot
073 FraC /Parrot
074 EngT A parrot that's right
075 Dan *Eu estou a ver lá*
076 EngT Dan
077 Dan A bike
078 EngT A bike yes in the cage
079 EngT A bike
080 Rod Elephant
081 EngT Elephant I can't see an elephant Ti
082 Ti Elephant a gorilla
083 EngT A gorilla that's right and he's stealing the keys . JF
084 JF Mouse
085 EngT A mouse yes that's right a mouse . Fran
086 FranC *Tá ali aquilo*
087 EngT What? a moon a torch
088 M^aC [Standing up and pointing] *Não em baixo*

Annex 5: Transcriptions

089 EngT Ah the house. *Olha vamos ver se ela tem razão* [turns back to Tp] *aqui tinha esse house aqui ah pois*

090 ? *É igual*

091 EngT Wow [Turning back to DS01] Fran *eu não tinha reparado tinhas razão*

092 Jo *Eu já tinha visto ali* [Pointing to small book on book shelf]

093 JS [Puts hand up] *Já sei é do leão*

094 EngT Jac

095 Jac #

096 MF *Olha mec se dis*

097 EngT Ter Ter Ter

098 Ter A little gorilla

099 EngT A little gorilla well done a little gorilla that's it. JF

100 JF Banana

101 EngT A banana

102 < PAGE TURN DS02 >

103 MF [Puts hand up]

104 EngT Oh ho the gorilla's escaped

105 M^aC [Puts hand up]

106 FranC [Pointing towards book] *Estão ali setas*

107 Gui [Puts hand up]

108 MF *Olha Sandie como é que se diz em inglês balão*

109 EngT Balloon

110 M^aC [Stands up] Mouse

111 EngT *Estão ali setas tens razão sabes o que é que são estas setas?*

112 FranC [Shakes her head]

113 EngT *Não?*

114 Jo *Para/ dizermos o caminho*

115 Tom */Balão*

116 EngT *Para dizer os caminhos no jardim zoológico muito bem Jo . Lu*

117 Lu *Está ali um mouse*

118 EngT A mouse that's right . < PAGE TURN DS03 >

119 MF *Está ali uma banana*

120 ? Elephant

121 NOISE Lots of children putting hands up and calling out

122 Jo *Olha os gorillas gostam de amendoins*

123 EngT [Holds up the yellow face] Oh ho Sh sh

124 EngT Gui what were you going to say?

125 Gui Mouse

126 EngT A mouse

127 Tom BALL

128 EngT Ti

129 Ti Mouse

130 M^aC Little elephant

131 EngT A little elephant . well done . there's a little elephant sh sh sh just like the big one [Points to Rod]

132 Rod Ball

133 EngT A ball Ok

134 FranC [Pointing towards book] *Tá ali outra vez*

135 EngT Can you sit down please

136 M^aC [Pointing towards book] *Tá ali a casota*

137 EngT There it is the house can we read it? can we read it?

138 JS *Eu sei* [nodding head] *eu sei ler* Good night Elephant

139 EngT Well done JS Good night Elephant . Jac

140 Jac Elephant Ok Ter

141 Ter A little elephant

Annex 5: Transcriptions

142 EngT Well done a little elephant ok . < PAGE TURN DS04 >
143 Dan *Eu sei o que está ali escrito* Good night Lion
144 EngT Well done Dan. Good night Lion and look the gorilla's got a blue key
and he's opening the cage Oh ho
145 Tom Elephant
146 EngT < PAGE TURN DS05 >
147 JS Hyena
148 EngT A hyena yeah
149 Ped Good night Hyena
150 ? *A chave*
151 ? Good night *girafa*
152 JS Good night Hyena
153 EngT [Closes book] FrC
154 []
155 EngT *Querias dizer uma coisa FrC? FranC*
156 FraC Good night Giraffe
157 EngT [Opens book on DS05] Well done [Pointing to the
speech bubbles in turn] that's Good night Giraffe /Good night
Hyena. M^aC
158 ?? /Good night Hyena
159 ? Hyena
160 JS Já disse
161 MF [Puts hand up] Sandie
162 M^aC A little hyena
163 EngT A little hyena and a little []
164 ?? Giraffe
165 EngT Giraffe well done
166 Ter A little hyena
167 EngT *Já pus já pus* Ti []
168 MF [Starts playing with the yellow face and the MP3 player]
169 EngT *Acho dissemos tudo não? acho que sim* Rod can you sit down? Thank
you
170 [MF / Ant /Jo Begin to play with the yellow face]
171 EngT <PAGE TURN DS06>
172 Dan Mouse
173 EngT A mouse ok . oh ho
174 Rod *Casca dura*
175 EngT Ar Ar Arm Armadillo [Takes the yellow face away from MF]
176 JS *Tatu*
177 M^aC *Tatu*
178 EngT In English it's an armadillo isn't it?
179 Tom *Elefante*
180 EngT Can we say armadillo? can we say?
181 JS Armadillo
182 EngT Ah ok . so . what's the zookeeper saying Ti?
183 Ti Armadillo
184 EngT Good Night / Armadillo. oh Tom *consegues sentar como deve ser?*
185 JS /Armadillo
186 Rod Mouse
187 EngT *E MF também?*
188 FranC *Tá ali brinquedo*
189 EngT Toys that's right it's a teddy isn't it?
190 MF *Tá ali uma chupeta*
191 FranC *E um bribró*
192 EngT Hey ok < PAGE TURN DS07 > ah where are they going? to the

Annex 5: Transcriptions

- zookeeper's []
- 193 Dan *A girafa vai baixar /o pescoço*
- 194 FraC /o pescoço
- 195 EngT He's going to bend his neck but they're going to the zookeeper's house
- 196 FranC [Mimes bending her neck like the giraffe]
- 197 EngT Rod can you sit down? and M^aC can you sit down? < PAGE TURN DS08> Ok
- 198 FranC *Baixou o pescoço*
- 199 EngT That's right he bent his neck hasn't he? [Closes book and places on her lap] *Eu só vou fechar o livro um bocadinho porque os meninos estão com problemas* Dan can you sit down please *e assim os outros conseguem ver* . Jac you can stand up if you like Jac ok that's it Ter Ti?
- 200 MF [Playing with the corner of the big book]
- 201 EngT OK *posso continuar?* [Opens the book again on PAGE TURN DS08] so the giraffe has bent his neck
- 202 MF *Vai baixar o pescoço*
- 203 EngT *Foi o que o FranC e Dan disse.* < PAGE TURN DS09> oh in the bedroom
- 204 Ti [Puts hand up]
- 205 MF *Vai baixar o pescoço*
- 206 EngT Ti
- 207 Ti A lion
- 208 EngT A lion
- 209 FranC *Tá ali o mouse a puxar a banana*
- 210 MF [Pointing towards the book] *Tá ali o mouse*
- 211 EngT The mouse and a banana
- 212 Jo *Olha gosto mais do elefante deitado*
- 213 MF [Crawls to the front and points to a the left side of the book]
- 214 JS Hyena
- 215 EngT The hyena and look [points to wife in illustration] the wife is asleep . asleep
- 216 JS *Tatu*
- 217 EngT *Consegues dizer em Inglês?*
- 218 JS [Shakes head]
- 219 EngT Armadillo
- 220 JS *Eu sei armadillo*
- 221 FraC *O que é que é o armadillo?*
- 222 EngT There's the armadillo
- 223 FranC *Onde é que está o:*
- 224 M^aC :Hyena
- 225 EngT There's the armadillo
- 226 FranC Ah
- 227 EngT And the hyena
- 228 JS [Turning to M^aC] Hyena
- 229 EngT < PAGE TURN DS10>
- 230 ? Hyena
- 231 Jo *O rato está na gaveta*
- 232 EngT The mouse . Jac
- 233 Jac *O elephant tá segurar a cauda do do:*
- 234 EngT :The lion yeah the elephant's got the lion's tail and what's the wife saying here? she's saying Good night dear
- 235 MM *Marido querido*
- 236 EngT Well done MM. Good night dear
- 237 < PAGE TURN DS11>
- 238 EngT (Using different voices) Good night. Good night. Good night. Good

Annex 5: Transcriptions

239 night. Good night. Good night. Good night.
[Children join in]
Camera stops filming

SCHOOL 01 - *Good Night Gorilla* SESSION N°4
2nd February 2009

Classroom layout

Jac + In + JS + Gui + Car
Mat + Jo + Ter + MA + JF
Tom + FranS + Dan + FranC + Ti
MF + Ant + Lu + Fran
FrC + MM + Rod + Ped + Cat

Total 10m 47s

001	EngT	<i>Estiveram a ver o livro esta semana?</i>
002	PreT	<i>Não</i>
003	EngT	<i>Não? não tiveram tempo?</i> ok [holds up book, showing FRONT COVER]
004	?	Good night
005	EngT	FrC did you want to say?
006	FrC	##
007	EngT	Good night Gorilla well done
008	MF	<i>Eu também queria dizer</i> good night Gorilla
009	Ped	Good night Gorilla
010	??	Good night gorilla
011	EngT	Let's say it all together . Good night Gorilla
012	ALL	Good night Gorilla
013	EngT	##
014	Ped	Zookeeper
015	EngT	That's right zookeeper . well done FranC também queria dizer
016	Ter	Zookeeper (sic)
017	EngT	Zookeeper well done . ok well done < PAGE TURN Vf + Tp> Good night Gorilla MF <i>o que é que ficou combinado?</i> Dan
018	Dan	<i>A girafa vai baixar o pescoço</i>
019	EngT	OK the giraffe is going to bend his neck FranC
020	?	##
021	FranC	<i>O giraffe vai baixar o pescoço</i>
022	EngT	<i>Acabámos de dizer isso amor</i> FrC
023	FrC	<i>Tá ali uma gaiola</i>
024	EngT	<i>Um gaiola olha não é um pneu?</i>
025	??	Sim
026	Joa	<i>Está pendurada numa corda</i>
027	Ped	Banana
028	?	<i>Uma gaiola</i>
029	Ped	Banana
030	EngT	A banana MF
031	MF	<i>Tá ali uma gaiola</i>
032	EngT	That's right it's like a house isn't it? it's like a house
033	Rod	Banana
034	EngT	Banana ok Tom
035	Tom	<i>Tá escuro</i>
036	EngT	<i>Tá escuro porque é noite não é?</i>
037	Ped	<i>Tá ali uma lua</i>

Annex 5: Transcriptions

038 EngT That's right it's the moon
 039 < PAGE TURN DS01 >
 040 EngT OK
 041 Fran *Tá ali um balão*
 042 Ped Good /night Gorilla
 043 Rod /Night Gorilla
 044 EngT Good night Gorilla
 045 Tom *Tá ali a bike*
 046 EngT Ti?
 047 Ti A parrot
 048 EngT A parrot Dan?
 049 Dan A bike
 050 EngT A bike fantastic Lu
 051 Lu *Tá ali /um rato*
 052 Fran */Tá ali uma gaiola*
 053 EngT *Tu sabes dizer em inglês*
 054 Lu Mouse
 055 EngT Mouse well done Jac
 056 Jac *Uma banana*
 057 EngT A banana ok JS
 058 JS A little gorilla
 059 EngT Well done it's a little gorilla very good FrC
 060 FrC Bike
 061 EngT A bike MF
 062 MF *Tá ali uma roda*
 063 EngT [Turning page back to Vf] *Será que é igual a esta? talvez*
 064 ? *Não consigo ver*
 065 EngT *Não consegues ver? [turning page again] acham que é o mesmo?*
 066 [NOISE]
 067 ? *Ali um balão*
 068 Tá EngT a balloon Fran
 069 Fran [Pointing towards book] *Tá ali uma gaiola de aquilo*
 070 EngT That's right it's a house
 071 Ped *Tá ali uma corda*
 072 EngT Ok
 073 < PAGE TURN DS02 >
 074 Rod Ah
 075 ? Zookeeper (sic)
 076 EngT Ant
 077 Ant *Quando tu estavas naquela página estava ali o papagaio*
 078 EngT [Turning page back DS01] Can you tell me in English?
 079 ?? Parrot
 080 EngT [Turning page back DS02] Parrot yes . ah he's escaped MM
 081 MM *Boa noite*
 082 EngT Good night zoo ok Gui
 083 Gui Mouse
 084 EngT A mouse and a banana Ter
 085 Ter A banana
 086 EngT A banana JS
 087 JS A elephant
 088 EngT An elephant it's coming next look . the gorilla has opened the door . ah opened the door . he's behind the zookeeper Ped
 089 Ped Zookeeper
 090 EngT The zookeeper that's right . < PAGE TURN DS03 >
 091 ?? Elephant

Annex 5: Transcriptions

092 EngT Good /night Elephant
 093 ?? /Night elephant
 094 EngT That's right . can you sit down sit down? FranS
 095 FranS *Tá ali a hyena*
 096 EngT *Isto é noutra página . ainda não* FrC
 097 FrC *A bola*
 098 EngT A ball yes a big ball Ti
 099 Ti Mouse
 100 EngT A mouse Lu
 101 Lu *Parece tá uma planeta*
 102 EngT *Parece que é um mundo não é? pois é . it's a ball*
 103 Joa *## elefante*
 104 EngT Ant
 105 Ant *Casca dura*
 106 EngT *Casca dura é armadillo mas não está nesta página*
 107 ? *Tatu*
 108 EngT Dan
 109 Dan Good night lion
 110 EngT That comes next turn the page turn the page < PAGE TURN DS04>
 Good night Lion
 111 MF Lion
 112 EngT Lion . Good night Lion . Ter what were you going to say?
 113 Ter Monkey
 114 EngT A monkey? I think it's a gorilla *não?*
 115 Rod Gorilla
 116 EngT I think it's a gorilla
 117 Fran [Pointing towards book] *Tão ali muitos ossos*
 118 EngT Lots of bones
 119 FranC Giraffe
 120 EngT That comes next . can you sit down please Dan . < PAGE TURN
 DS05>
 121 NOISE
 122 EngT That's right so we've got Good night Hyena. Good night/ //Giraffe
 123 Joa //Giraffe
 124 ? //Giraffe
 125 ? //Hyena
 126 EngT *Espera* [Holding hand up to stop noise] Gui what did you want to say?
 127 Gui Banana
 128 EngT A banana Lu
 129 Lu Good night hyena
 130 EngT Good night hyena . Ped
 131 Ped Good night *tatu*
 132 EngT *Pois não está aqui nesta folha pois não?* good night armadillo Rod
 133 Rod Ah mouse
 134 EngT Mouse ok MF
 135 MF *###*
 136 EngT *##*
 137 ? Little Hyena
 138 EngT A little hyena . little giraffe . sit down ok . here we go < PAGE TURN
 DS06>
 139 JS *Tatu*
 140 EngT Good night Armadillo
 141 ? Armadillo
 142 EngT < PAGE TURN DS07> . ok Back to the zookeeper's house
 143 Fran *A Girafa vai baixar o pescoço*

Annex 5: Transcriptions

144 EngT The giraffe is going to bend his neck . he's going in the zookeeper's house Ti

145 Ti Lion

146 EngT A Lion that's right we can see a gorilla an elephant a lion a hyena a giraffe and an armadillo and a []

147 ?? Mouse

148 EngT The mouse is first isn't it? Jac

149 Jac *Estão a seguir o guarda*

150 EngT Yes the zookeeper . they're following the zookeeper < PAGE TURN DS08> ah in the zookeeper's house and the giraffe bend's his neck . Lu

151 Lu *Ela vai baixar o pescoço*

152 EngT Bends her neck that's right *já estava já não é?* . < PAGE TURN DS09> . ah in the zookeeper's bedroom Ti

153 Ti Hyena

154 EngT There's a hyena Gui

155 Gui Banana

156 EngT The banana and the mouse . Rod?

157 Rod Elephant

158 JF Giraffe

159 EngT Dan

160 Dan Lion

161 ? Giraffe

162 EngT Giraffe ok . can you remember what this is?

163 Tom MARIA

164 EngT Maria? *Pode ser . ninguém sabe os nomes . isto é quem?* the wife . the zookeeper's wife

165 NOISE

166 EngT < PAGE TURN DS10> They're all asleep . what's the wife say? Good night dear

167 Fran *Tá ali o chapéu*

168 MM *Marido querido*

169 EngT *Boa noite querido* . Good night dear . Ti

170 Ti A giraffe

171 EngT A giraffe . < PAGE TURN DS11> (Using funny voices) [Pointing to the speech bubbles] //Good night. Good night. Good night. Good night. Good night. Good night. Good night. < PAGE TURN DS12>

172 ?? //(Using funny voices) Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night.

173 ?? *Os olhos da senhora*

174 EngT Eyes

175 JS Lion

176 EngT You think it's the lion?

177 ?? *Não não*

178 EngT The wife . it's the wife isn't it? she's surprised Ti

179 ? *Tá admirada*

180 Ti Surprised

181 EngT She's surprised . < PAGE TURN DS13>

182 ?? *Tá admirada*

183 EngT She's surprised . Lu

184 Lu *Ela está admirada*

185 EngT She's surprised *conseguem dizer* surprised

186 ALL Surprised

187 EngT Surprised . Gui . sit down Rod

188 Gui Mouse

189 EngT A mouse . the gorilla ah they're all < PAGE TURN DS14> so they go

Annex 5: Transcriptions

back to the zoo:

190 ? Keeper

191 EngT Back to the zoo

192 ?? Keeper

193 EngT < PAGE TURN DS15> Zookeeper? he's in bed asleep

194 Ped Good night zoo.

195 EngT That's right the wife says Good night Zoo Good night Zoo . < PAGE TURN DS16>

196 EngT Good night dear . FranC

197 FranC *O Gorilla vai voltar*

198 EngT That's right . the gorilla's going in the bed isn't he?

199 JS *E o mouse*

200 EngT And the mouse Ti? were you going to say mouse?

201 Ti [Nods head]

202 EngT OK Jac

203 Jac ###

204 EngT ## FrC

205 FrC *Lanterna*

206 EngT There's a torch . very good . there's a torch MF

207 MF *Enquanto / #####*

208 EngT /## Good night dear [Using a deep voice] Good night said the zookeeper . < PAGE TURN DS17> Using a squeaky voice) Good night Gorilla

209 ? Goodnight

210 EngT Zzzzzz

211 Children imitating the gorilla's snores

212 Ti Mouse

213 EngT Mouse . Gui

214 Gui Banana

215 EngT And there's a banana . actually *já não há numa banana pois não? é só casca.*

216 ? *Foi o rato*

217 Joa *Rato*

218 EngT *Não foi o gorilla? . < PAGE TURN Pp + Rb> and here's the gorilla .*

Dan?

219 Dan ##

220 [NOISE]

SCHOOL 01 - *Good Night Gorilla* SESSION N°5
4th February 2009

Classroom layout

MA + MM + In + Fran + JS
Cat + FraC + Ant + Ped
Mat + Rod + JF To + Ti
Ter + Jac + Car + Joa + Lu
FrC + MF + FranS

Total 9m 30s

001 EngT Can you remember the title of the book? Ter

002 Ter *É:*

003 Ped :Good night Gorilla

004 Ter Good night Gorilla

Annex 5: Transcriptions

005 EngT Good night Gorilla
 006 MF [Comes to book and points at the cover]
 007 EngT MF Sit down please . *estás em frente então não podes pôr de joelhos porque os outros meninos não conseguem ver . tá bem?*
 008 MF [Comes to front again and points to the moon over the I in the title]
 009 EngT The moon? ###
 010 ?? [Talking and fidgeting]
 011 Lu ### *o gorila*
 012 FraC Sandie *a girafa:*
 013 Dan *A girafa vai baixar o pescoço*
 014 EngT OK FraC
 015 FraC *A giraffe vai baixar o pescoço*
 016 ? Giraffe
 017 EngT He's going to bend his neck . listen sh sh . he's going to bend his neck . bend his neck . Ok Dan?
 018 Dan *Eles . eles . eles vão entrar em casa dele*
 019 EngT The zookeeper . the zookeeper's house . JS the zookeeper's house
 020 JS *Um um lion*
 021 EngT *Espera ainda não chegamos ali . podemos começar a história . vamos começar a história . vamos começar a história se não ficamos muito cansados . [miming to Rod to put his hand down] . < PAGE TURN Vf + Tp> Good night Gorilla*
 022 ?? Good night Gorilla
 023 Jo Banana
 024 MF *Tá ali uma*
 025 EngT There's the banana with the house . ok . with the house.
 026 MF [Comes forward to touch book]
 027 Rod Good night gorilla
 028 EngT MF sit down . MF sit down . sit down . ok? < PAGE TURN DS01>
 029 Rod [Stands up and waves his arm]
 030 EngT Sit down [miming to Rod] G/ood night Gorilla
 031 ?? /Good night Gorilla
 032 JS Ó Sandie
 033 EngT JS
 034 JS A little cat gorilla
 035 EngT A little gorilla that's right . Rod?
 036 Rod A bi a mouse
 037 EngT There's a mouse who's got a banana right . FraC
 038 FraC *Tá ali o parrot*
 039 EngT A parrot . good . there's a parrot ok . Ti what were you going to say?
 040 Ti A bike
 041 EngT And a bike in the cage . good Lu
 042 FranS The cage
 043 Lu Bike
 044 EngT The bike ok ## there's some bananas . yeah lots of bananas for the gorilla Ter
 045 Ter A balloon
 046 EngT A balloon . well done Ter . let's turn the page. < PAGE TURN DS02> it says . ah the gorilla has escaped . escaped
 047 ? *Olha a banana*
 048 Ant A banana
 049 EngT *Espera . espera . listen . listen . Ant . the gorilla's escaped . ele fugiu . he's escaped. ah . he's behind the zookeeper*
 050 Jac [Pointing towards book] A mouse

Annex 5: Transcriptions

051 EngT The mouse is there behind the gorilla . who's behind the zookeeper .
FrC

052 Jac *Tá ali um #*

053 FrC Mouse

054 EngT There's a mouse who's behind the gorilla . who's behind the zookeeper.

055 Joa *Tábua . estão ali tábuas*

056 Mat *#*

057 Dan *Ali tá gorilla*

058 EngT There's the gorilla . *aquí?* [pointing to the signpost in the illustration]

059 Jo *Tábuas . fui eu que disse*

060 EngT *A Jo disse que havia tábuas . eles são o quê? estas tábuas?*

061 FranS *É do jardim zoológico*

062 NOISE

063 EngT *FranS são o quê?*

064 FranS *São para dizer o jardim zoológico*

065 EngT *Para dizer onde estão os animais não é? e aqui o que Dan diz que está aqui escrito Gorilla não é? está a apontar para a gorilla.*

066 Ped *Tá ali uma gaiola*

067 EngT It's a house . a /house

068 Jo */E está ali outra*

069 EngT Ti:

070 MF *:E está /ali outra*

071 Jo */É a mesma*

072 EngT That's right . sh sh . Ti

073 Ti Bike

074 EngT There's a bike in the cage . < PAGE TURN DS03>

075 ?? Elephant

076 EngT Good /night elephant

077 Ant */Ball ball*

078 ?? Good night elephant

079 Ant */Ball*

080 EngT */FranC*

081 MF *Está:*

082 EngT *:FranC*

083 FranC *Está ali uma gaiola*

084 EngT It's a cage . it's a cage it's like these cages /yeah? it's a cage

085 MF */O balão está a ir embora*

086 EngT Sit down . that's right the balloon's going up and up and up and up/ JF

087 Ant */Banana*

088 JF Balloon

089 EngT Balloon . that's right it's going up and up and up and up/ FraC

090 Ant */ O balão*

091 FraC *Eu queria dizer mouse*

092 EngT The mouse has got a banana . Rod

093 Rod Zookeeper

094 EngT The zookeeper's there good . MM what were you going to say?

095 MM A ball

096 EngT The ball . the elephant's ball . /Dan

097 Joa */Elefante*

098 Dan A little elephant

099 EngT It's an elephant . it looks like Babar

100 Ter A little elephant

101 EngT A little elephant . Jac

102 Jac *O gorilla está a seguir o guarda.*

Annex 5: Transcriptions

103 EngT That's right . he's behind the zookeeper . FrC
 104 FrC Ball
 105 EngT A ball *já dissemos* a ball . tá bem? < PAGE TURN DS04>
 106 JS Lion
 107 Dan Lion
 108 EngT //Good night Lion
 109 ?? //Good night Lion
 110 EngT FranS
 111 FranS Good night Lion
 112 EngT Good night Lion. *Podemos contar a história podemos continuar?*
 113 Dan Mouse
 114
 115 EngT <PAGE TURN> Ha Good night// Hyena . Good night Giraffe
 116 Joa //Giraffe
 117 FranC // Tá ali um balão
 118 ?? //###
 119 EngT *Não ouvi bem, vamos outra vez* /Good night Hyena . Good night giraffe
 120 ?? /Good night hyena . Good night giraffe
 121 EngT Lu
 122 Lu *Boa noite hiena*
 123 EngT Good night Hyena . ok . Ti?
 124 Ti Lion
 125 EngT There's the lion . he's behind the elephant who's behind the gorilla who's behind the zookeeper . MA:
 126 FranS :Behind the mouse
 127 EngT Behind the mouse that's right . sh sh / MA
 128 Dan /A little
 129 MA A little hyena
 130 EngT A little hyena . very good . FraC
 131 FraC A little giraffe
 132 EngT A little giraffe . //ok Ter
 133 ?? //###
 134 Ter A little giraffe e a little hyena
 135 EngT [Nods] < PAGE TURN DS05> a little hyena ok [Holds book high] //what's this one? [Closes book and lays on lap]
 136 ?? // ###
 137 ?? *Casca dura*
 138 Ter *A casca dura*
 139 EngT Ready? one two three . Dan? Ant?
 140 Ant *Ele estava de joelhos*
 141 Dan *Mas eu não consegui ver por causa do JF*
 142 EngT *Pronto . mas não conseguias ver e então estavas de joelhos . pronto JF tens de ter cuidado porque há pessoas atrás tá bem? mas Ant não tem nada a ver com isso .* [Opens book again on PAGE TURN DS06]
 //What's this? / sh sh
 143 ?? // ###
 144 FraC /Eu sei:
 145 EngT :In English . FraC
 146 FraC Armadillo
 147 EngT Armadillo . well done . the zookeeper says Good night Armadillo
 148 ?? Good night armadillo
 149 ? ##
 150 EngT < PAGE TURN DS07> Oh ho . to the zookeeper's house . *olha:*
 151 Rod :Elephant

Annex 5: Transcriptions

152
153 EngT FranS *ajudas-me* . the armadillo is behind the giraffe/ sh sh sh the

giraffe is behind the hyena the hyena is behind the lion/ who is behind
the elephant:
154 ?? /###
155 ? /Lion
156 ? :Elephant
157 EngT Who is behind the gorilla who's is behind the mouse/ who's behind the
Zoo/keeper ha . Lu
158 ? /Mouse
159 Tom

/Zookeeper
160 Jo *A girafa está a correr*
161 EngT Is he running? he's running [miming with her legs]
162 Lu *Tatu*
163 EngT The armadillo < PAGE TURN DS08> bend his/ neck in the house <
PAGE TURN DS09> ah now they're in the bedroom . ooo
164 Rod /*Ela vai estar*

surpreendida
165 Jo *Eu gosto mais do elefante*
166 EngT You like the elephant
167 ? *Eu gosto mais da hyena*
168 EngT < PAGE TURN DS10> ok let's have a look at the wife
169 JS *Gosto mais do lion*
170 EngT //Good night dear
171 ?? //###
172 MM *Marido querido.*
173 EngT Good night dear . MM sabe não é? < PAGE TURN DS11>
174 [Children stop talking and face front again]
175 EngT //Good night. Good night. Good night. Good night. Good night.
Good night. Good night. < PAGE TURN DS12> ah
176 ?? //Good night. Good night. Good night. Good night. Good night.
Good night. Good night.
177 Jac *OS OLHOS DA /SENHORA*
178 ?? /*OLHOS DA SENHORA*
179 Cat [Imitating mad poppy eyes]
180 EngT It's the wife she's /surprised
181 MF /*Tá admirada*
182 EngT Surprised < PAGE TURN DS13>
183 Jac *Ela está admirada*
184 EngT She's surprised . < PAGE TURN DS14> . oh ho . back to the zoo
185 Jac *Tá a levar todos os /animais*
186 EngT /Back to the zoo < PAGE TURN DS15> Good
night /zoo
187 FraC /*Vai voltar*
188 EngT That's right the mouse is behind the gorilla . the gorilla's behind the
wife
189 ? /###
190 MF /###
191 EngT The banana < PAGE TURN DS16>
192 ? ## *Chaves*
193 EngT The keys Good night dear (in deep voice) Good night
194 ?? [Pretending to snore]
195 ?? Good night

Annex 5: Transcriptions

196 EngT Jac
 197 Jac *É engraçado*
 198 EngT <PAGE TURN DS17> Oh ho they're all asleep [Miming asleep]
 199 Joa *Tá ali um pequenino*
 200 EngT *Pequenino* . here? / the zookeeper . it's the gorilla *não é?*
 201 Joa / [Nodding head]
 202 MF *E a senhora*
 203 EngT Good night gorilla . argh zzzzzz . argh zzzzzzzzz
 204 Ter [Pretending to snore]
 205 EngT The gorilla's asleep
 206 Joa [Following the z with her finger in the air]
 207 EngT *Os zês* . Zzzzzz. Good night gorilla
 208 [Children are making snoring noises and lying on the floor]
 209 EngT They're asleep
 210 EngT [Talks to Ter about something in the book] #####
 211 EngT It's a monkey
 212 ? Monkey monkey monkey monkey

SCHOOL 01 - *Good Night Gorilla* SESSION N°6
 9th February 2009

Classroom layout

Gui + In + Ti + Car + JS
Ped + Fran + MM + Ant + Ter
MA + Mat + Lu + Dan + FranC
MF + FrC + FranS + Jac + Rod
Joa + Cat + Tom

Total 11m 41s

001 EngT *Na outra aula*
 002 Tom *Tá*
 003 EngT *Na outra aula vocês demonstraram que sabem muito das coisas para dizer nesta nesta . neste livro . JS é para ouvir só . tá bem hoje?:*
 004 PreT *: Ó Sandie posso dizer uma coisa . não sei o que a Sandie vai dizer mas eu gostava que os meninos conseguissem primeiro ouvir a Sandie e não têm de pôr o dedo no ar . a Sandie pergunta pode ser? pode ser Sandie?*
 005 EngT *Pode ser mas hoje vamos tentar contar a história . não é só apontar e dizer o que estão a ver . os desenhos que são muito giros mas é tentar contar a história porque acho que nós perdemos a história . vocês gostam muito de dizer olha está ali uma coisa . isto é fantástico mas não podemos esquecer a história e algumas das páginas têm palavras que são a história não é? e outras páginas não têm palavras*
 006 Jo *É só para ver*
 007 EngT *É só para ver mas também há uma coisa que podemos contar a história falar sobre o que está acontecer. vamos tentar dizer as palavras que estão lá . nós sabemos quais são não é? depois nas outras páginas que não têm palavras vamos tentar nós explicar o que está a acontecer com algum inglês que nós sabemos nós conhecemos muitas coisas em inglês ok? então nós temos que dizer olha tá ali um balloon . tá ali uma banana . tá bem? Vamos contar a história acho vamos conseguir . tá bem? [Holds up book, showing FRONT COVER] Juntos . together //Good night Gorilla*

Annex 5: Transcriptions

008 ALL //Good night Gorilla
 009 EngT Well done < PAGE TURN Vf + Tp> we've got it again look //Good night Gorilla
 010 ALL //Good night Gorilla
 011 ? Gorilla
 012 EngT < PAGE TURN DS01> The zoo //Good night Gorilla < PAGE TURN DS02> [3 secs] *há alguma coisa que podemos dizer que conta esta história? que conta a história? Lu*
 013 ALL //Good night Gorilla
 014 Lu *O gorilla tira a chave*
 015 EngT Ok so the gorilla has taken the key . *não é?* key [Points to Ter]
 016 Ter Balloon
 017 EngT *Vamos tentar contar a história / vai tirar a chave a Lu tem razão e / depois o que é que acontece?*
 018 Ped /Sandie
 019 ?? /Sandie
 020 Ped *Vai fugir*
 021 EngT *Vai fugir* yes he's going to escape . well done he's behind the []
 022 ? Zookeeper
 023 EngT He's behind the zookeeper . and the mouse is behind the zookeeper < PAGE TURN DS03> //Good night Elephant
 024 ?? //Good night Elephant
 025 EngT < PAGE TURN DS04> //Good night Lion
 026 ?? //Good night Lion
 027 EngT Well done < PAGE TURN DS05> //Good night Hyena . Good night Giraffe
 028 ?? //Good night Hyena Good night Giraffe
 029 EngT < PAGE TURN DS06> //Good night /Armadillo
 030 ?? //Good night /Armadillo
 031 Ter /Armadillo
 032 EngT /Good < PAGE TURN DS07>
 033 Jo /Casca dura
 034 Tom *A girafa vai baixar o pescoço*
 035 EngT *Sh sh nesta página o que é que está a acontecer? onde é que eles vão? onde é que eles vão? Ped?*
 036 MM /Vão para casa do zookeeper
 037 Ped /Vão para casa do zookeeper
 038 EngT That's right well done . they're going to the zookeeper's house
 039 ? /Casa
 040 EngT /The zookeeper's house . so we've got the mouse behind the zookeeper and the gorilla's behind the zookeeper and the elephant and the lion / the hyena the giraffe and the armadillo are behind the zookeeper . Lu? shhh
 041 ? /The hyena
 042 Lu *A girafa vai baixar o pescoço*
 043 EngT (Whispering) *Não está a acontecer ainda pois não?* ok
 044 FranS *Estão atrás do zookeeper*
 045 EngT That's right they're behind the zookeeper < PAGE TURN DS08>
 046 ? *A girafa*
 047 ? *A girafa*
 048 EngT Dan
 049 MF /### *a porta aberta*
 050 Dan */A girafa vai baixar o pescoço*

Annex 5: Transcriptions

051 EngT So he bends his neck . the giraffe bends his neck . Ti?
052 FranS Neck
053 EngT /Neck
054 Ti /O Lion *está a entrar*
055 EngT That's right the lion is going in the door isn't it?
056 FranC Sandie . *Também queria dizer que a giraffe ia baixar o pescoço*
057 EngT That's right he's going to bend his neck . can you say it in English?
bend his neck *Consegues dizer FranC?*
058 Dan /[Nods head] Bends his neck
059 FranC /[Nods head] Bends his neck
060 EngT Bends his neck /very good . Lu
061 MM /Eu sei dizer
062 Lu *Tá ali a mouse*
063 EngT That's right . there's a mouse with a banana . the armadillo the mouse
064 MM O mouse
065 EngT The giraffe the hyena and the lion are in the zookeeper's house
066 Joa O zookeeper *já entrou*
067 EngT That's right the zookeeper's gone in the house . MM
068 MM O mouse *está com o fio e vai puxar a banana*
069 EngT That's 'cause it's very heavy urh [Miming pulling something heavy]
070 Rod [miming pulling something very heavy back and forth]
071 EngT Turn the page . turn the page < PAGE TURN DS09> in the
zookeeper's bedroom bedroom . *no quarto* . in his bedroom
072 Joa *Olha o mouse a puxar*
073 ? Bedroom
074 EngT Yes the zookeeper's ##
075 Tom *Nunca vi uma girafa*
076 EngT FranC
077 FranS O doll . what's the doll?
078 FranC O armadillo . O armadillo/*está a adormecer com []*
079 FranS /Doll
080 EngT With the hyena
081 FranC a hyena
082 EngT So the armadillo and the hyena are asleep [Miming asleep]
083 Rod [Miming asleep]
084 EngT O FranS what's her name . *tu disseste uma coisa diszlá pode ser*
085 FRanS What's the doll?
086 EngT It's a doll you think it's a doll? *uma boneca?* like Jasper ##
087 FranS [nodding head]
088 EngT Can you remember in English? wife wife
089 ?? /Wife
090 EngT /Jac
091 Jac *O gorilla está com sono*
092 EngT That's right the gorilla's going to go to sleep to sleep . they're going to
sleep together yeah? Dan . sh sh sh
093 Dan *O armadillo está junto à hyena*
094 EngT That's right the armadillo and the hyena are together . JS
095 JS *O elephant vai agarrar a cauda do lion*
096 EngT Let's have a look . < PAGE TURN DS10> there we go . the elephant's
holding the lion's tail well done . just a minute what does it say here
[pointing to speech bubble]?
097 ?? Good night /dear
098 EngT /dear
099 MM *Boa noite [] querido*
100 EngT *Querido boa noite querido* . well done MM *tu gostas muito de dizer* .

Annex 5: Transcriptions

they're all asleep together aren't they? they're all asleep together < PAGE TURN DS11 >

101 EngT //Good night. Good night. Good night. Good night. Good night. Good night. Good night. < PAGE TURN DS12 >

102 ?? //Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night.

103 ?? /###

104 FraC /Admirada.

105 ? /Surprised

106 MF /Está admirada

107 FrC [Imitating a surprised face]

108 EngT Can you remember in English? su su su:

109 ?? :Surprised

110 EngT That's right she's surprised

111 Ter Ali é surprised

112 EngT That's right it's the wife . she's surprised

113 Rod [imitates a surprised face]

114 EngT Lu

115 ? Não se vê nada

116 EngT /Não

117 Lu /Os olhos estão azuis

118 ? /Preto

119 EngT Não percebi

120 Lu ##

121 Joa Tá tudo preto

122 EngT /###?

123 ?? /Black

124 EngT Black that's right < PAGE TURN DS13 > e Lu disse aqui they're blue . tens razão Lu they're /blue eyes

125 Fran /Tá admirada

126 EngT She's surprised and the gorilla?

127 Tom Tá-se a rir

128 EngT That's right . he's happy isn't he? he's happy

129 Jac Ela está azul aqui [circling her eyes with her finger]

130 EngT That's right . she's got blue eyes she's surprised < PAGE TURN DS14 >

131 Rod ###

132 EngT Ti Ti

133 Ti Vão para a gaiola

134 EngT That's right they are going back to the cage . in the zoo . FranC

135 FranC O Armadillo é último

136 EngT That's right . so we've got the gorilla the elephant the lion hyena giraffe the mouse and the armadillo . ah behind the wife . ha . Rod?

137 Rod A senhora/ vai pô-las numa gaiola mas o gorilla vai voltar

138 EngT /wife

139 EngT < PAGE TURN DS15 > Vamos ver se tens razão

140 ? /##

141 EngT /Here we go

142 Ter /Monkey

143 ?? /###

144 Cat [Puts finger to mouth imitating the gorilla]

145 Tom [Puts finger to mouth imitating the gorilla]

146 ? Good night zookeeper

147 EngT Good night zoo . well done . the gorilla and the mouse / are behind the wife . # house?

Annex 5: Transcriptions

148 Joa / Tá ali ###

149 Joa [Nods head]

150 EngT Lu

151 Fran ###

152 Lu /Good night

153 ? /###

154 EngT Good night zoo. Ti

155 Ti Há keys

156 EngT Keys? ha well done he's got the keys . / well done Ti he's got the keys

157 ? /Keys

158 EngT < PAGE TURN DS016> So now they are back in the zookeeper's house

159 ? *Quarto*

160 EngT Bedroom in his bedroom. Jac

161 ? /Keys

162 Jac /*Engraçado*

163 EngT It's funny is it? ok what does the wife say? Good night /dear and the zookeeper says (Using a deep voice) Good night

164 ?? /dear

165 ?? Good night

166 EngT They're all going to sleep Ti

167 Ti *O macaco está a subir*

168 EngT He's going into the bed isn't he? can you sit down sit down FranC

169 FranC O gor o gorilla *vai comer a banana*

170 EngT Is he going to eat the banana? let's see if he is right. < PAGE TURN DS17> ahh the gorilla ate the banana and the mouse says (using a squeaky voice) Good night Gorilla and the gorilla says zzzzz

171 ?? /Argh zzzzzz

172 EngT /And they are all asleep together . Lu

173 Lu [Imitates a snore] *O gorilla está a dormir*

174 EngT That's right he's asleep . *Conseguem dizer?*

175 ?? Asleep

176 EngT [Holds up the yellow face] FrC . asleep

177 ??? Asleep

178 EngT They're all asleep together aren't they? together . Jac

179 Jac *Se o gorilla deita a casca para a cama a cama fica suja*

180 EngT *Tens razão ###*

181 Joa *Não porque escalhar o gorilla comeu a banana mas foi o rato que pôs a banana na cama*

182 EngT *Achas que o rato pôs lá a casca the mouse . talvez o mouse depois põe no lixo . talvez não sabemos* < PAGE TURN Pp + Rb> here's the gorilla and the mouse

183 Rod ##

184 ? *Ele tá a fazer igual à gorilla*

185 EngT That's right the mouse and the gorilla are doing the same aren't they? well done FranC

186 Dan /*Tem uma banana nos pés*

187 FranC /Keys

188 EngT That's right more keys well done . good boy

Annex 5: Transcriptions

SCHOOL 01 – *Good Night Gorilla* SESSION N°7

11th February 2009

Classroom layout

Tom + Mat + Car + Ti + Gui
 Ter + Lu + In + Jo + Jac
 Ant + FrC Fran + MM + Ped
 Cat + MF + Rod + Dan +
 FranC

Total 12m 02s

001	EngT	<i>Amanhã vocês vão contar a história à Sandie tá bem? vamos ali para aquela sala como fizemos para just like Jasper lembam-se?</i>
002	??	<i>Sim</i>
003	EngT	<i>Foi divertido não foi? vamos fazer com good night Gorilla ok? ###</i>
004	PreT	<i>OK</i>
005	EngT	<i>Tá bem? [Holding up the FRONT COVER of the book] então vamos tentar contar pode ser?</i>
006	MF	<i>A balloon</i>
007	EngT	<i>[Encouraging children with her hand] Good / [] night Gorilla</i>
008	??	<i>/Good night gorilla</i>
009	Fran	<i>Zookeeper</i>
010	??	<i>Zookeeper</i>
011	EngT	<i>It's the zookeeper well done. < PAGE TURN Vf + Tp> /Good night Gorilla</i>
012	Jo	<i>/ Tá ali uma banana</i>
013	EngT	<i>/A banana</i>
014	Rod	<i>/Ele comeu</i>
015	?	<i>Banana</i>
016	MF	<i>A Banana</i>
017	EngT	<i>< PAGE TURN DS01> //Good night gorilla</i>
018	??	<i>//Good night gorilla</i>
019	EngT	<i>Jac</i>
020	Jac	<i>Tá ali uma bike</i>
021	EngT	<i>A bike that's right . vamos contar a história</i>
022	PreT	<i>Vamos contar só contar</i>
023	EngT	<i>Pode ser? assim vocês sabem a história < PAGE TURN DS02> e esta página como é que podemos contar? Gui</i>
024	Fran	<i>Zookeeper</i>
025	MM	<i>Zookeeper</i>
026	Fran	<i>Zookeeper</i>
027	EngT	<i>Ti</i>
028	MF	<i>Zookeeper</i>
029	EngT	<i>Yes there's the zookeeper</i>
030	Ti	<i>O mouse tem a banana</i>
031	EngT	<i>The mouse has got the banana and the gorilla what's happened to him? FranC</i>
032	FranC	<i>O gorilla está a fugir</i>
033	EngT	<i>The gorilla's opened the door he's escaping . ok Lu</i>
034	Lu	<i>Tá ali o mouse</i>
035	EngT	<i>Yes it's a mouse . and now the gorilla is behind the zookeeper</i>
036	Rod	<i>Roubou a chave ao zookeeper</i>
037	EngT	<i>The gorilla stole the keys that's right . from the zookeeper . well done</i>

Annex 5: Transcriptions

038 ?? < PAGE TURN DS03> Good night /Elephant
 039 /Elephant
 040 EngT < PAGE TURN DS04> //Good night Lion
 041 ?? //Good night Lion
 042
 043 EngT < PAGE TURN DS05> [Pointing to speech bubbles] //Good night
 Hyena . Good night Giraffe
 044 ?? //Good night
 Hyena . Good night Giraffe
 045 Jo *Tá ali uma girafa pequenina*
 046 Fran Little giraffe
 047 EngT That's right /a little giraffe and:
 048 Ter :Little hyena
 049 EngT A little hyena
 050 MF A little a little
 051 Jac *Porque é que eles estão juntos?*
 052 EngT *Não sei a senhora que fez os desenhos* [showing FRONT COVER] *que*
é esta senhora aqui [pointing to illustrator's name on cover] *decidiu*
que eles ficavam bem juntos não é? / FrS
 053 MF */O rato não tá*
 054 Fran [Pointing towards book] *Tá ali o balão* . FrS FrS
 055 EngT A balloon there's the balloon FrS
 056 FrS Banana
 057 EngT The mouse and the banana . Ti
 058 Ti [Pointing towards book] *Ali no última tá o lion*
 059 EngT It's the lion that's right . it's the lion < PAGE TURN DS06>
 060 Ant *Ó Sandie na outra página tá ali o balão* [pointing towards the top left
 corner of the book]
 061 EngT *Sim acho que o baloon está em quase todos* [Turning page back]
 where's the balloon in this one?
 062 ? *Não tá*
 063 ? *//Tá ali*
 064 ? *//Tá*
 065 ? *//Tá tá*
 066 EngT There's the balloon look there it is . FranC
 067 FranC *Agora o giraffe vai baixar o pescoço.*
 068 EngT That's right yes [Turning page forward] Good night / Armadillo
 069 Fran / Hyena
 070 ?? / Armadillo
 071 Ant [points to balloon in the illustration]
 072 EngT There's the balloon Ant < PAGE TURN DS07>
 073 MF ###
 074 EngT They're going to the zookeeper's house
 075 Rod *O mouse também está a ir*
 076 EngT That's right the mouse ## Lu . Lu
 077 Jo *A girafa vai baixar o pescoço*
 078 Lu *O giraffe vai baixar o pescoço*
 079 EngT He's going to bend his neck . /Ti
 080 Rod */Eles estão a seguir o monkey*
 081 EngT Ah ha . Ti
 082 Ti *Em primeiro tá o mouse*
 083 EngT That's right the mouse is first the armadillo giraffe hyena lion elephant
 gorilla and mouse . they're behind the zookeeper . Dan
 084 [Some children are point to the animals as EngT says them]

Annex 5: Transcriptions

085 Dan /Eles vão entrar todos em casa dele
086 ?? /###
087 EngT That's right they're going to < PAGE TURN DS08> the zookeeper's house
088 Jo Deixou a porta aberta
089 EngT Sit down please
090 Ter Deixaram uma porta aberta
091 EngT É por causa do armadillo não é?
092 Ter E como é que fecharam a porta?
093 EngT Olha não sei
094 MM Eu acho que é com o pescoço
095 EngT Talvez deixou aberto . o armadillo devia fechar não é?
096 FranC Eu acho que a giraffe devia ser última para fechar a porta
097 EngT The giraffe? ha ha ha
098 Fran ###
099 EngT Uh ha
100 Dan E o mouse já não está à frente
101 EngT Não . por que é que tu achas que não está à frente
102 MF /Ó Sandie
103 Dan /Porque ele não conseguiu muito bem
104 Rod Porque eu ##
105 EngT É bastante pesada não é
106 EngT E ele não conseguiu puxar a banana então os outros ultrapassaram não foi? eu acho sim muito bem muito bem
107 Rod Para mim não era
108 EngT Não? mas tu não é um mouse . ha ha ha . Ti . sh sh sh . Ti
109 ?? ###
110 EngT [Showing the yellow face] Ti . sh sh sh . I'm going to show the yellow face
111 Ti A hyena está atrás do leão
112 EngT That's right the hyena's behind the lion . Jac
113 Jac O a:
114 EngT :Mouse
115 Jac :Mouse devia pôr a banana no chão
116 EngT Foi isto que aconteceu acho eu
117 Ped Não devia / pô-la
118 Fran /A mouse devia /agarrar a banana
119 Rod /A giraffe anda atrás da hyena
120 EngT The giraffe is behind the hyena . well done
121 Dan A giraffe devia levar a banana
122 EngT FranC
123 Car A girafa devia levar a banana
124 Jo Já dissemos isso
125 FranC O lion devia pôr a banana na boca
126 EngT The lion? put the banana in his mouth?
127 ? ### fome
128 < PAGE TURN D09>
129 Rod Mas ele conseguiu #
130 EngT ### They're in the zookeeper's bedroom . ah with the zookeeper's wife . wife
131 MF ###
132 Jac Sandie
133 EngT < PAGE TURN DS10> Good / night dear
134 ?? /night dear
135 Jac O elephant tá a agarrar a cauda do lion

Annex 5: Transcriptions

136 EngT That's right he's got the giraffe's tail . /MM
 137 ?? /###
 138 MM *Boa noite [] marido querido*
 139 EngT *Marido querido*
 140 Dan *Olha Sandie*
 141 EngT *Rod*
 142 Rod *O elephant gosta muito da cauda do do do leão*
 143 ? *Lion*
 144 EngT *Ok Dan*
 145 Dan *Olha e também a hyena gosta muito do armadillo*
 146 EngT That's right the armadillo and the hyena are friends
 147 Dan *E estão quase a adormecer*
 148 EngT They're almost asleep together
 149 FranC *O armadillo está a dormir aqui [pointing to own tummy] na barriga da Hyena*
 150 EngT ### / Ti
 151 ? / ###
 152 Ti *O lion já adormeceu*
 153 EngT [] The zookeeper? *o que é que tu disseste?*
 154 Dan *O lion*
 155 ?? *Lion*
 156 EngT The lion . the lion's asleep and the gorilla's asleep and the zookeeper's asleep/ and the elephant's asleep . they're all asleep together
 157 Dan /O elephant
 158 MF *E o rato?*
 159 EngT Not the mouse . oh yes the mouse is asleep too . FranC
 160 FranC *O mouse está a dormir na gaveta*
 161 Rod *É a gaveta das cuecas*
 162 < PAGE TURN DS11 >
 163 EngT (In different voices) / Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night.
 164 ?? (In different voices) /Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night.
 165 EngT < PAGE TURN DS12 >
 166 ?? /TÁ ADMIRADA
 167 MM / [Imitating a surprised face]
 168 ? /Admirada
 169 EngT Can you remember in English? su[]prised
 170 ? //Surprised
 171 Rod //Surprised surprised
 172 ? //Tá tudo escuro e preto
 173 EngT Black . it's all black isn't it? she's surprised
 174 ? Surprised
 175 EngT < PAGE TURN DS13 >
 176 Ter Tá azul
 177 EngT She's got blue eyes hasn't she? Blue eyes. Lu
 178 Fran [Imitating a surprised face, then circling her eyes with her index finger]
 /Tá admirada
 179 Rod /Tá admirada
 180 Fran /##
 181 Dan /##
 182 ?? ###
 183 EngT Sh sh sh Lu
 184 Ter /Tá com os olhos azuis
 185 Fran /####

Annex 5: Transcriptions

186 ?? ###
187 EngT *Olha quais são as regras? nós sabemos as regras . Lu*
188 Lu *Ela tá com olhos azuis e o macaco está #*
189 EngT That's right she's got blue eyes hasn't she? blue eyes . Jac
190 Jac *Um um . o mouse já levantou-se*
191 EngT Yeah / Ped
192 Fran /Sandie
193 Ped Elephant *já abriu os olhos*
194 EngT Yeah they're all /awake aren't they?
195 Dan /Sandie
196 EngT Dan
197 Dan *Eles acordaram todos*
198 EngT That's right they're all awake . FranC
199 FranC ###
200 EngT That's right he's bending his neck isn't he? < PAGE TURN DS14> so
back to the zoo . Rod?
201 Rod *O Macaco vai voltar*
202 EngT It's not a *macaco* what is it in English?
203 Rod Gorilla
204 EngT A gorilla . let's see < PAGE TURN DS15> ### so what does the wife
say?
205 ?? ###
206 EngT /Good night zoo. Good night zoo
207 ?? /###
208 MF ###
209 EngT *Tens razão ###? Vamos ver* FranC
210 FRaC *O gorilla tem as keys na mão*
211 EngT That's right he's got the keys hasn't he? he's got the keys . Lu
212 Lu *O rato tá a tentar puxar a banana*
213 Fran *Tá a tentar*
214 EngT That's right the mouse / has got the banana
215 ? Sandie
216 EngT ###
217 [5 secs]
218 < PAGE TURN DS16>
219 EngT Back in the bedroom . Dan what does the wife say?
220 Dan /Good night dear
221 EngT /Good night dear. Good night dear and the zookeeper says (in a
deeper voice) / Good night
222 ? / Good night
223 Jac *É engraçado*
224 EngT *É engraçado não é?* You can see the gorilla and the mouse . FranC
225 FranC *O gorilla vai comer a banana*
226 EngT Let's have a look < PAGE TURN DS17> oh ho . he's eaten the banana
and the mouse says (in a squeaky voice) / Good night Gorilla
227 ?? / Good night gorilla
228 EngT And the gorilla is asleep argh Zzzzzzzzzzz . they're all asleep together
229 ?? Arghh zzzzzzzzz
230 ?? ###
231 ? ##
232 EngT < PAGE TURN Pp + Rb> FranC?
233 FranC *Ele suja a cama*
234 EngT Um hum
235 Fran *Está a segurar a banana com os pés*
236 EngT That's right he's holding the banana with his feet

Annex 5: Transcriptions

237 ?? ###
 238 EngT The mouse is the same as the gorilla
 239 ? ###
 240 EngT Keys keys . Rod [Closes book]
 241 Rod *Tá igual ao gorilla*
 242 EngT The same as the gorilla

SCHOOL 02 – *Good Night Gorilla* SESSION N°1
 26th January 2009

Classroom layout

Nic + Cari + GonP + Rui + Jor Ad Sal + GonS + Fran + Mar RR + Caro + Rod + Ric JP Ti + RC + JS + Fi + Mat
--

Total 11m 15s

001 Mat *Uma história nova*
 002 EngT *Uma história nova . é verdade*
 003 Sal *É uma girafa porque já estou a ver ali as pintas*
 004 ? *Eu também*
 005 Fi *Eia*
 006 EngT [Sits down holding book with FRONT COVER facing children]
 007 RC *Ó vira é muito grande*
 008 Sal *Sandie vira*
 009 Mat *Ó viras*
 010 ?? *Viras*
 011 ? *Eu já sei uma girafa*
 012 EngT [Shows BACK COVER] *E vocês sabem em inglês?*
 013 ? *Não*
 014 Rui Giraffe
 015 EngT Giraffe well done Rui
 016 JS Lion
 017 EngT A lion that's right what's this?
 018 JS Lifant
 019 EngT Elephant good well done
 020 GonS *Elefante*
 021 ? *Rato*
 022 Rod *Porco*
 023 EngT *Olha isto não é uma rato nem /*
 024 Fi */Porco*
 025 EngT */é um porco*
 026 Mar *É uma ovelha*
 027 Sal *Eu sei é uma coisa que enrolam-se e depois ficam assim umas bolinhas
 pequeninas grandes e depois eles as bolas deles e as costas são:*
 028 EngT *:São duras não é?*
 029 Sal *São duras*
 030 EngT *É um tatu:*
 031 Ti *:Um tatu?*

Annex 5: Transcriptions

032 EngT *um tatu em português*
 033 Fran *PORCO*
 034 PreT *Não é nada um porco*
 035 GonS *É um tatu*
 036 EngT *E em inglês é armadillo . e este aqui?*
 037 ?? *Porco*
 038 EngT *Não it's a hyena*
 039 PreT *É uma hiena a hyena*
 040 EngT *A hyena*
 041 ? *Hiena*
 042 EngT *A hyena*
 043 ? *Hyena*
 044 EngT *[Shows FRONT COVER]*
 045 RR *[Pointing towards book] Ali tá uma banana*
 046 JS *Ali tá um macaco*
 047 RR *[Pointing towards book] Ali tá uma banana*
 048 EngT *(Turning book round again) A banana . that's right*
 049 Rui *[Pointing towards book] Olha ali*
 050 JS *E o macaco roubou as chaves*
 051 Ad *[Runs in]*
 052 ? *Umas chaves*
 053 ? *A polícia*
 054 JS *Roubou as chaves do polícia*
 055 PreT *Olha o que é que nós combinamos agora?*
 056 EngT *Espera espera espera o que temos de fazer agora?*
 057 Ti *Esqueceste o yellow face*
 058 EngT *Queres que eu tire talvez é melhor não é? [Gets up to find the yellow face] Eu vou tirar o yellow face porque estamos a fazer muito barulho não é? oops coitado do yellow face.*
 059 *[Children laughing]*
 060 EngT *OK? agora vamos lá Fran tu falaste da chave não foi?*
 061 Fran *[Nods his head]*
 062 *[NOISE]*
 063 RR *Chimpanzé chimpanzé*
 064 EngT *[Putting hand above head] Put your hand up Caro*
 065 Caro *O macaco roubou a chave*
 066 EngT *Talvez o macaco roubou a chave. Talvez. Um Sal*
 067 Sal *Monkey*
 068 EngT *Actually it's a gorilla*
 069 PreT *//It's a monkey*
 070 EngT *//It's a gorilla*
 071 PreT *É um gorila*
 072 EngT *It's a gorilla*
 073 ?? *Gorilla*
 074 Sal *Na Austrália há / muitas gorillas*
 075 Rui */Chimpanzés*
 076 EngT *In Australia there are lots of gorillas ok*
 077 Rui *Chimpanzés*
 078 Fran *Polícia polícia polícia*
 079 EngT *Chimpanzees . é parecida em inglês e português . A gorilla . ó Fran tu consegues por o mão no ar? tu queres? pronto agora vou te pedir Fran*
 080 Sal */Policeman*
 081 Fran */ahh*
 082 EngT *Pode ser um policeman mas sabes o policeman não usa o fato verde*

Annex 5: Transcriptions

		<i>pois não?</i>
083	??	<i>Não</i>
084	?	<i>Usa um fato preto</i>
085	EngT	<i>Pronto então/</i>
086	Ti	<i>/Não é nada é azul/</i>
087	EngT	<i>/Será que é um outro tipo de senhor?</i>
088	?	<i>É azul</i>
089	?	<i>É preto</i>
090	?	<i>Azul</i>
091	?	<i>Preto</i>
092	EngT	<i>This one's green . this one's green . ok sh sh . pode ser preto pode ser azul</i>
093	?	<i>Green</i>
094	Fran	<i>Não é nada</i>
095	EngT	<i>Nem é preto nem azul</i>
096	Fran	<i>É desta cor</i>
097	EngT	<i>É green não é polícia [Holding up book and turning it around] sabemos que temos aqui montes de animais</i>
098	RR	<i>E relva</i>
99	EngT	<i>Temos aqui a e relva, olha grass e temos aqui a gorilla RR</i>
100	JS	<i>E ali há outra relva</i>
101	EngT	<i>Ruben o que achas que é o trabalho deste senhor?</i>
102	Mar	<i>A procurar dos maus</i>
103	EngT	<i>Umm não</i>
104	Ti	<i>Eu sei</i>
105	EngT	<i>Ni</i>
106	Ni	<i>A procurar dos animais</i>
107	EngT	<i>A procurar dos animais olha tem aqui uma lanterna não é?</i>
108	Sal	<i>Sandie Sandie aquelas relvas são relvas altas</i>
110	Ti	<i>Eu sei</i>
111	Fran	<i>###a girafa</i>
112	EngT	<i>O Ti disse que ele sabe diz lá Ti</i>
113	Ti	<i>É guarda</i>
114	EngT	<i>Ó guarda é guarda dos animais será? será que o Ti tem razão?</i>
115	Ri	<i>Sim</i>
116	?	<i>Sim</i>
117	EngT	<i>Olha o guarda dos animais que é o zookeeper tem a lanterna . porque é que vocês acham que ele tem a lanterna?</i>
118	Adr	<i>A procurar dos animais</i>
119	?	<i>É para ver melhor</i>
120	??	<i>Para ver</i>
121	JS	<i>É para ver melhor os animais</i>
122	EngT	<i>É para ver melhor Ni</i>
123	Ni	<i>É para procurar os animais</i>
124	EngT	<i>Mas mas ele precisa uma lanterna durante o dia?</i>
125	Fran	<i>Precisa de chave também</i>
126	??	<i>Não</i>
127	EngT	<i>RR</i>
128	RC	<i>Ó Sandie o que é que diz aí?</i>
129	RR	<i>Ele não é polícia</i>
130	EngT	<i>Já sabemos ou pensamos que ele não é policia é guarda dos animais não é?</i>
131	Sal	<i>O que é que está escrito?</i>
132	Fran	<i>Ele precisa de chave pois ele tá a querer ir a casa</i>
133	EngT	<i>Talvez ele precisa de chave</i>

Annex 5: Transcriptions

- 134 *Fran por causa dos animais*
 135 EngT *Para ir a casa olha eu vou ler as letras o RR e o Ti pediu-me e talvez conseguem perceber por que é que ele precisa de lanterna diz assim Good night Gorilla Boa noite gorila*
 136 ? *Gorilla*
 137 EngT *Então e precisa de lanterna porque é de []*
 138 ?? *Noite*
 139 Jor *Ele precisa de lanterna para ver os animais onde estão*
 140 EngT *Talvez*
 141 Caro *De noite não acontece nada*
 142 ? *Tá escuro*
 143 EngT *[Holds up the yellow face]*
 144 Ti *Yellow face*
 145 EngT *Yellow face Ni. Só vou ouvir Ni e depois vou começar a ler o livro pode ser?*
 146 Ni *Eu já tinha # porque é que era para ele procurar os animais e saber onde é que eles estão*
 147 EngT *OK <PAGE TURN>*
 148 ? *Nada*
 149 EngT *<PAGE TURN Vf + Tp>*
 150 Ni *Uma banana*
 152 Sal *Monkey*
 153 EngT *Gorilla*
 154 JS *o ## está ali ao lado*
 155 Fran *Uma banana*
 156 JS *E ali está o macaco*
 157 EngT *A gorilla*
 158 Jor *E a banana pendurada ha ha*
 159 JS *Está ali*
 160 RC *Pendurada numa roda*
 161 GonS *###*
 162 Ti *# gorilla*
 163 GonS *Parece que é uma janela pendurada*
 164 EngT *Temos aqui outra vez as letras da capa não é? Good night Gorilla It's the title <PAGE TURN DS01> Good night Gorilla*
 165 ? *Uma janela*
 166 Ti *O título o título*
 168 Ti *Ha ha tá a roubar as chaves*
 169 EngT *That's' right ah Good night Gorilla*
 170 Ni *Acho que estão numa festa de anos porque tem ali um balão*
 171 EngT *Ah ha ha uma festa de anos por que tem ali um balão ahhh*
 172 Sal *Olha está ali outra gorila está ali deitado*
 173 JP *É pequeno*
 174 Sal *É bebé*
 175 Mat *É um peluche*
 176 EngT *É um peluche não é?*
 177 Sal *É um bebé*
 178 *###*
 179 EngT *É uma gorilla <PAGE TURN DS02>*
 180 JP *Roubou a chave*
 181 ? *Olha a mãe dele*
 182 ? *A banana*
 183 Caro *O rato tem uma banana*
 184 EngT *GonP diz lá*
 185 GonP *Tá ali um rato atrás que tem uma banana*

Annex 5: Transcriptions

186 EngT *E nós sabemos dizer rato*
 187 Sal *Rat*
 188 EngT *Nós sabemos dizer rato em Inglês*
 189 Rui *Mouse*
 190 ? *Mouse*
 191 EngT *Mouse a mouse has got the banana <PAGE TURN DS03>*
 192 Mar *Estou a ver a chave que ele ##*
 193 EngT *Mar diz lá outra vez*
 194 Mar *O portão abriu-se*
 195 Ti *Porque o macaco roubou a chave*
 196 JS *Para fechar o portão*
 197 ? *Para abrir*
 198 JS *Para fechar*
 199 ? *Abrir*
 200 EngT *The gorilla stole the keys [making a movement with hand to imply stealing] Fran sit down sit down sit down*
 201 ? *Perdeu*
 202 EngT *Good night elephant*
 203 JS *# Ele vai saltar*
 204 EngT *É? achas?*
 205 GonP *Olha ali o rato*
 206 Ti *Porque cada jaula tem uma cor e as chave também têm cores*
 207 EngT *Ahh well done vamos ver se o Tiago tem razão será que o gorilla vai soltar o elephant?*
 208 ?? *Sim*
 209 EngT *Yes you think he's going to open the door? let's have a look <PAGE TURN DS04> well done Ti very good*
 210 ? *Agora vai soltar o leão*
 211 EngT *You think he's going to free the lion?*
 212 Ti *Ó Sandie a chave é a mesma cor*
 213 EngT *That's right Good night Lion*
 214 Mat *# chave #*
 215 JS *Andam ali todos os animais*
 216 EngT *That's right we've got a blue key and a blue cage*
 217 JS *É para abrir*
 218 EngT *Ah ha that's right*
 219 JS *#*
 220 EngT *A blue key and a blue cage*
 221 JS *Foi o polícia*
 222 EngT *<PAGE TURN DS05>*
 223 ? *Agora é a girafa*
 224 JS *Amarela*
 225 EngT *Good night Hyena. Good night Giraffe. This time he's got a yellow key*
 226 JS *//Anda a abrir tudo*
 227 EngT *//and a yellow cage*
 228 Ti *//Só tem uma chave*
 229 EngT *//A green key and a green cage.*
 230 JS *Só tem uma*
 231 EngT *That's right he's got one pink key*
 232 Ti *Falta uma*
 233 EngT *Falta uma . é quem . conseguem lembrar?*
 234 Ti *Eu sei é o hipapótamo*
 235 EngT *A hippopotamus?*
 236 Ti *Sim*

Annex 5: Transcriptions

237 EngT <PAGE TURN DS06>
 238 ?? *Sim*
 239 ?? *Não*
 240 EngT No who's this? it's an[]
 241 Fran /PORCO
 242 EngT /Armadillo
 243 Ti ##
 245 EngT Armadillo
 246 Fran *Ai ai ai é porco*
 247 EngT It's an armadillo
 248 PreT Armadillo
 249 EngT Good night /Armadillo
 250 PreT / Armadillo
 251 Fran *Olha ali o passarinho []* [Pointing towards book] *Ali*
 252 EngT Here?
 253 Rod *Balão*
 254 EngT It's a balloon
 255 JS *Balão*
 256 Ti *É dos macacos é dos macacos*
 257 Fran *A LUA*
 258 EngT A moon that's right
 259 ? *Agora saltou*
 260 EngT <PAGE TURN DS07>
 261 Ti *Agora vai saltar o senhor*
 262 EngT Ha ha ha
 263 PreT Ha ha ha *tão a sair do zoo, não é?*
 264 JS *Estão a sair*
 265 Ad *É*
 266 Sal *Ta lá uma banana*
 267 Mat [Pointing towards book] *Vão para casa do senhor*
 268 Fi [Moving towards book and pointing to the banana] *Aqui*
 269 EngT That's right they're going to the zookeeper's house
 270 Fran *Não tá nada*
 271 EngT *Eu acho que sim Fran vamos ver se o Mat tem razão eu acho que sim .*
vai a casa do zookeeper the zookeeper's house
 272 EngT <PAGE TURN DS08>
 273 Ti *Sim*
 274 ?? *Ha*
 275 JS *Sim*
 276 EngT *Ah Vês que o Mat tinha razão they're in the zookeeper's house*
 [Camera stops]

SCHOOL 02 – *Good Night Gorilla* SESSION N°2
 27th January 2009

Cari+ Dan + GonP + GonS + Mat + Jor Ti + JP + Fran + Ni + Rui Rod + RR + Fi + Caro Ad + Ri + RC + JS + Sal + Mar

Total recording 12m 32s

001 EngT OK shh
 002 Rui [Reading] Good night Gorilla

Annex 5: Transcriptions

003	Car	Good night Gorilla
004	EngT	Good night Gorilla well done Caro
005	??	Good night Gorilla
006	EngT	Good night Gorilla
007	??	Good night Gorilla
008	EngT	<i>Posso só dizer uma coisa?</i>
009	PreT	<i>Vamos ouvir a história pode ser?</i>
010	EngT	<i>Eu só queria lembra-vos na outra aula conversámos muito sobre o livro falámos muito em português porque ainda não sabemos algumas palavras não é? hoje quero que nós tentamos pensar em algumas das coisas que sabemos dizer em inglês pode ser Fran?</i> [holds up FRONT COVER]
011	Fran	[Nods]
020	???	<i>Eu sei em inglês</i>
021	Sal	Monkey
022	EngT	<i>Não é monkey pois não?</i> gorilla oh well done and who's this? who's this? can you remember? who's this? can you remember RR? what's his name in English the zoo /keeper
023	?	/Keeper
024	EngT	The zookeeper
025	Rui	<i>Os animais</i>
026	Fran	Zookeeper
027	PreT	<i>Não podemos falar em português tudo em inglês</i>
028	Rui	<i>Os animais estão todos atrás do zookeeper</i>
029	EngT	That's right there's all the animals going after the zookeeper . [holds up BACK COVER] can you remember what's this in English?
030	??	Giraffe
031	EngT	Giraffe
032	?	Lion
033	?	Lion
034	??	Lion
035	EngT	A lion and this one?
036	??	Elephant
037	EngT	And this one?
038	Fran	<i>Eu é que disse elephant</i>
039	EngT	And this one? hy[] ena and this one?
040	Mat	Dog
041	PreT	Ar [] arm [] a//dillo
042	??	//Dillo
043	Fran	Armadillo
044	EngT	Armadillo that's an armadillo
045	Fran	<i>Eu disse</i>
046	?	Armadillo
047	Fran	<i>Eu disse primeiro</i>
048	?	<i>Eu disse primeiro</i>
049	Mar	<i>A chave</i>
050	EngT	In English can you remember in English?
051	RR	Key
052	EngT	Well done it's a key it's a key <PAGE TURN Vf + Tp>
053	?	Gorilla
054	?	Gorilla
055	EngT	That's right a gorilla
056	?	Banana
057	EngT	Banana . that's right a banana
058	?	Banana

Annex 5: Transcriptions

059 EngT Good night / Gorilla. well done
 060 ?? /Gorilla
 061 ? Good night gorilla
 062 EngT Good night gorilla <PAGE TURN DS01>
 063 ? *Não consigo ver*
 064 Mar *Tá a roubar a chave*
 065 EngT That's right / he's stealing the keys
 066 Rui */[Reading to himself] Good night Gorilla*
 067 Mar */Ele não quer estar na prisão*
 068 Caro */[Reading to herself] Good night Gorilla*
 069 EngT *Achas que é uma prisão?*
 070 Car *Não é uma jaula*
 071 ??? *Uma jaula*
 072 EngT *É uma jaula* it's a cage
 073 Fran *É uma prisão*
 074 Rui *É uma jaula* a cage
 075 EngT A cage
 076 GonP *Não interessa*
 077 JoS *Não é uma prisão é uma jaula*
 078 EngT *Quero dizer é uma cage mas talvez o Mar e o Fran têm razão para os animais dentro da jaula é uma prisão não é?*
 079 Fran */ É é.*
 080 Mar */ [Nods head]*
 081 EngT *Não é muito bom simpático estar sempre dentro de um sítio que tem grades pois não?*
 082 RR *E e e os macacos não podem roubar as chaves*
 083 EngT /No
 084 Car */É uma /jaula*
 085 RC */Os peluches*
 086 ? *Isso é um peluche?*
 087 RR *Isto é /uma bicicleta*
 088 Salv */Os macacos muito / espertos*
 089 Fran */Tão ali bananas*
 090 Salv */Eles estão mais espertos*
 091 RR */Sandie quero falar*
 092 EngT Ok
 093 RR Sandie
 094 EngT RR
 095 RR */Nunca vi uma bicicleta dentro de uma jaula*
 096 Fran */###*
 097 Jor */[counting the children]*
 098 EngT Can you tell me what it is in English? Fran
 099 RR Bike
 100 ?? BIKE
 101 EngT A bike and we've also got some bananas haven't we Fran?
 102 ? Bike
 103 ? Bike
 104 EngT Caro and Rui? / can you remember what this says?
 105 RR /Bike
 106 Cari / Good night Gorilla
 107 Rui / Good night Gorilla
 108 EngT Good night Gorilla . that's right . <PAGE TURN DS02>
 109 Sal *Mas um macaco /a monkey*
 110 EngT */Ahh he's escaped*
 111 Mar *Abriu a prisão*

Annex 5: Transcriptions

112 EngT That's right he opened the cage
 113 ? *Não é uma prisão é um a jaula*
 114 ? *A jaula*
 115 ? *Abriu a jaula*
 116 EngT Opened the cage / and escaped
 117 ? */É uma jaula*
 118 GonP A banana
 119 ?? ###
 120 EngT In English . in English Fran
 121 RR Mouse
 122 EngT A mouse a mouse and a banana
 123 RR #
 124 ? */Um elefante*
 125 Mar */Cor de rosa*
 126 ? *Banana*
 127 GonP Mouse
 128 EngT <PAGE TURN DS03> A pink:
 129 Mar *:A chave de rosa . é igual*
 130 EngT That's right we've got a pink cage and a pink key.
 131 ? *Ele vai / soltar o elephant*
 132 RR */[Reading] Goodnight elephant*
 133 ? Elephant
 134 ? Elephant
 135 EngT Well done Rui Good night Elephant Nic?
 136 Nic *Vai tirar da jaula o elephant.*
 137 EngT That's right he's going to open/ open the cage and the elephant is going to escape.
 138 Mar */O filho dele*
 139 ? Escape
 140 Mar *Olha . o filho dele está a dormir.*
 141 EngT It's a little elephant.
 142 Salv *Posso dizer esta parte [points] essa parte*
 143 RR *É um / é um pequeno elephant*
 144 EngT */This bit here? it's a little elephant <PAGE TURN DS04>*
 145 Salv *Eu digo essa*
 146 Rui */[Reading] Good night Lion*
 147 RR Lion
 148 Fran # *DELE*
 149 EngT Good night Lion We've got a /blue cage and / a blue key
 150 PreT */a blue cage*
 151 JoS */Anda abrir os outros*
 animais
 152 EngT RR
 153 Mar */Porque são da minha família*
 154 EngT Ok RR
 155 RR *[] Ele tem um osso*
 156 EngT He's got a bone yes
 157 Mat *Um osso*
 158 Car *Tem muitos*
 159 EngT <PAGE TURN DS05>
 160 ? *Girafa*
 161 EngT Giraffe and a h/yena . and there's the elephant and a lion . what does the zoo /keeper say?
 162 Jor */Elefante*
 163 ? */Giraffe*

Annex 5: Transcriptions

164	?	<i>São dois</i>
165	??	/###
166	Sal	/###
167	JS	/Jaula
168	RR	Giraffe
169	EngT	Good night hyena. Good night giraffe:
170	JS	: <i>Falta só uma chave</i>
171	EngT	[Pointing to the illustrations] We've got a /little giraffe and a little hyena . isn't that right GonS?
172	PreT	/Little giraffe and a little hyena
173	EngT	<PAGE TURN DS06>
174	Salv	<i>Só falta um animal</i>
175	EngT	One more animal which one's missing? which one is it?
176	?	<i>O rato</i>
177	EngT	In English in English. /it's a arma []
178	RR	/Mouse
179	?	Mouse
180	Fran	Mouse
181	EngT	Arma [] which one is it?
182	?	Mouse
183	EngT	An armadillo armadillo . what's the zookeeper saying here?
184	Rui	[<i>Reading</i>] Good night []
185	EngT	Armadillo
186	?	<i>A mouse tá ali</i>
187	?	<i>Um biberão</i>
188	RR	<i>E tem um boneco</i>
189	EngT	He's got a little toy a little toy/ a doll.
190	JoS	/[Pointing towards book] <i>Olha ali</i>
191	RR	A doll
192	EngT	A doll yeah
193	?	<i>A chucha</i>
194	??	<i>Olha Sandie não precisamos da yellow face.</i>
195	EngT	<i>Não ainda não esperamos que não vamos precisar</i>
196	PreT	<i>Tem uma chupeta também não é?</i>
197	EngT	He's got aha a dummy
198	??	###
199	GonP	<i>Olha</i>
200	EngT	What GonP? a mouse a mouse
201	GonP	[Nodding head]
202	EngT	<PAGE TURN DS07>
203	??	###
204	Adr	<i>Ó Sandie eu nunca vi uma girafa dentro de casa.</i>
205	EngT	<i>Não?</i>
206	Rui	<i>Sáiram do zoo.</i>
207	EngT	That's it so they left the zoo they are going to the zookeeper' s house. <PAGE TURN DS08> ahhh they're in the zookeeper' s house.
208	?	<i>Olha ali a banana</i>
209	EngT	A banana
210	GonP	<i>E o rato anda atrás</i>
211	EngT	/And the mouse
212	??	/###
213	Mar	### banana
214	Fran	### RATO
215	EngT	And a mouse

Annex 5: Transcriptions

216 ?? /###
 217 Mar /###
 218 RC [Talking to JS] *E também aqueles*
 219 EngT <PAGE TURN DS09>
 220 ? /*Está na gaveta*
 221 EngT /Ahh in the bedroom
 222 ? /Ainda não está
 223 EngT In the bedroom yes no quarto . / in the bedroom
 224 Mar /Agora a mulher chamou a polícia
 225 [Ti and Rod talking. Rod pointing]
 226 EngT *Conseguem lembrar o nome da mulher em inglês?* wife . /it's his wife
 227 PreT /Wife
 228 ?? Wife
 229 EngT Yes it's his wife <PAGE TURN DS10>
 230 [08.58 lights go out]
 231 Sal *É o marido*
 232 ? *Está o rato na gaveta*
 233 EngT That's right the mouse is in the drawer.
 234 PreT [Gets up to sort out electric problem]
 235 ?? ###
 236 EngT [gets up to get yellow face]
 237 [09.20 lights come on]
 238 Mar *Já acabou*
 239 PreT *Não não acabou o yellow face teve que chegar*
 240 EngT Can you remember what the wife says? Good / night dear
 241 ?? /night dear
 242 EngT *Que é boa noite querido* <PAGE TURN DS11>
 243 ?? [Laughing]
 245 EngT (Using different voices) Goodnight. / Goodnight. Goodnight.
 Goodnight. Goodnight. Goodnight. Goodnight.
 246 GonP /[shading his eyes] *O rato ###*
 247 Rui /Goodnight. Goodnight.
 Goodnight. Goodnight. Goodnight. Goodnight.
 248 ? *Diz outra vez*
 249 RR *O pequenino:*
 250 EngT :Shall we do it again?
 251 RR *O Pequenino é o rato*
 252 EngT This is the mouse yeah? (Using different voices) Goodnight.
 /Goodnight. Goodnight. Goodnight. Goodnight. Goodnight.
 Goodnight.
 253 Ti /*Ó Sandie*
 254 Ti *Ó Sandie se tu viras / a pagina são no mesmo sítio dos animais*
 255 JoS /*É ali a...*
 256 Sal *Não não*
 257 EngT *O Tiago tem razão?*
 258 PreT *Tem*
 259 EngT *É nos mesmos sítos dos animais é?*
 260 PreT *É*
 261 EngT [Turning pages back and forth] Well done Tiago so this is the:
 262 PreT Giraffe
 263 EngT Giraffe
 264 Mar *é quem?*
 265 EngT This is the elephant this is the mouse
 266 Mar *Qual é o mouse?*
 267 PreT Gorilla

Annex 5: Transcriptions

268 EngT This is the gorilla
 269 PreT Lion
 270 EngT Lion and what's that one?
 271 RR No lion
 272 EngT There's the lion that's the hyena and that's the armadillo ahh well done
 Ti huh? <PAGE TURN DS12>
 273 Mar *Era os olhos*
 274 ? *É da / mulher*
 275 ? */É da mulher*
 276 ? *É a mulher*
 277 PreT The wife
 278 EngT <PAGE TURN DS13> That's right it's the wife
 279 ? *É da mulher*
 280 EngT That's right it's the wife and she's:
 281 ? *: Parece que é um monstro*
 282 EngT In English what do we say? she's []
 283 ?? Surprised
 284 EngT <PAGE TURN DS14> That's right a surprised wife ahh ohhhh
 285 ? *O macaco:*
 286 EngT : The gorilla he's smiling yeah ooh
 287 Fran *Está feliz*
 288 GonP *Olha o mouse*
 289 Sal *Assustou-se porque o macaco veio com ele.*
 290 EngT That's right so they're going back to the zoo back to the zoo . ahh
 good night zoo
 [Fi leaves the room]
 292 ? Back to the zoo
 293 EngT <PAGE TURN DS15> Good night zoo.
 294 ? The mouse
 295 Rod Good night *casa*
 296 ? Mouse
 297 Mar *Já acabou*
 298 ?? *[pretending to yawn]*
 299 EngT <PAGE TURN DS16> Good night dear
 300 ?? *[pretending to yawn]*
 301 EngT (deep voice) Good night
 302 ? *Tem sono*
 303 ? *O rato também está*
 304 EngT That's right the mouse and the gorilla/ are going to sleep
 305 Jor /Good night
 306 GonP *E a banana tem o rato*
 307 EngT <PAGE TURN DS17> (Using squeaky voice) Good night Gorilla
 ahhh zzzzzzz.
 308 ? *É com o rato, o rato tá ali*
 309 EngT They're asleep.
 310 ? *Tá em cima da banana*
 311 <PAGE TURN Pp + Rb>
 312 RC *Eia e aquilo*

Annex 5: Transcriptions

SCHOOL 02 – *Good Night Gorilla* SESSION Nº3

28th January 2009

Classroom layout

Ni + GonS + Ti + Jor + Rod
JP + GonP + Fi + Rui + Cari+ Fran
Ri + Dan + Ad + Caro + JS
RC + Mar + RR

Total recording 18m 13s

001	EngT	Ok let's have a look
002	RR	[Holding Charlie the puppet and shaking his hand] Hello Charlie <i>olá</i>
003	EngT	We've got a new yellow face
004	PreT	<i>Espero que o yellow face não tem de aparecer hoje</i>
005	EngT	Yeah
006	RR	<i>/Olá Charlie</i>
007	EngT	<i>/[Takes Charlie the puppet away from RR. Picks up the new yellow face] É um novo. /Fiz um novo yellow face mais duro vamos ver /se isto resiste. ok? então não se esqueçam que Sandie e Cammy e Charlie também querem ouvir os meninos dizer coisas em inglês:</i>
008	Dan	<i>/Fizeste um novo?</i>
009	PreT	<i>/Se isto resiste</i>
010	Mar	<i>: O polícia está a procurar os animais</i>
011	EngT	Ok but in English in English
012	?	<i>Guarda</i>
013	EngT	Zoo []
014	Fran	<i>GUARDA</i>
015	EngT	Fran não grita
016	Ni	Zookeeper
017	EngT	Zookeeper . well done. zookeeper . RR
018	Dan	Gorilla
019	RR	[Pointing to the words on the FRONT COVER] Good night gorilla
020	EngT	Good night gorilla. Well done that's the name /of the book the title . sh sh sh . Rui
021	??	<i>/### gorilla</i>
022	Rui	Good night gorilla
023	EngT	That's right good night gorilla . [turning book round to show BACK COVER] ok can you remember the animals in the book?
024	RR	[Begins to play with Charlie the puppet again]
025	Ad	Giraffe
026	?	Elephant
027	Caro	Hyena
028	EngT	Caro
029	Caro	Giraffe
030	EngT	Giraffe . good . Ni?
031	Nic	Elephant
032	EngT	Good . Dan
033	Dan	Hyena
034	EngT	Hyena . well done . RC what's this one here [Points to armadillo] can you remember? arma[]
035	RR	Armadillo

Annex 5: Transcriptions

036 EngT Armadillo . great well done
 037 Jor Armadillo
 038 EngT Armadillo . good Jor
 039 Mar *Tá ali a banana*
 040 EngT A banana . Rui
 041 Rui Lion
 042 EngT And a lion . great
 043 Mar *Há um # que quer comer a banana*
 044 ? Elephant
 045 EngT [Showing FRONT COVER] That's right there's /a mouse
 046 Dan /E chaves
 047 EngT Elephant . ok here we go [TURNS PAGE Vf + Tp]
 048 Mar *Tá ali a banana*
 049 RR [Pointing towards book] Hey
 050 JP *Tá ali a banana*
 051 Mar *Olha aquela/ ao pé da banana e a corda ficou pendurada*
 052 RR /[Pointing to the words on the page] Good night Gorilla
 053 ? Good night gorilla
 054 Mar *Parece que o rato está a puxar a corda*
 055 EngT *Será que /é a guarda a puxar a corda? /###*
 056 RR /[Pointing to the words on the page] Good night Gorilla
 057 Dan /O rato
 058 GonP *Não . é mouse*
 059 EngT /A mouse . well done GonP .
 060 RR /[Pointing to the words on the page] Good night . Good night Gorilla
 061 EngT Good night Gorilla <PAGE TURN DS01>
 062 JS *RR estás na minha frente*
 063 Mar *Tá a tirar a chave . /tá a salvar as animais*
 064 RR /[Pointing to the words on the page] Good night Gorilla
 065 EngT Good night Gorilla . Caro what did you want to say?
 066 Caro Good night Gorilla
 067 EngT Ok the gorilla is stealing the keys [mimes stealing] ohhh . stealing the keys [mimes stealing] [points to Ni]
 068 Ni *A chave:*
 069 RR :[Pointing to the words on the page] *Aqui tá* Good night Gorilla
 070 Ni *As chaves /ao ao /zookeeper*
 071 ? /Good night Gorilla
 072 EngT /Ao zoo keeper? yes that's right stealing the keys
 073 Fran [Holding up two fingers] *Tu tens macacos.* [Points towards the illustrations]
 074 Mar *Só que ele quer sair da prisão*
 075 Dan /[Pointing towards the book] *Ele tem ele tem*
 076 JS */Eu nunca vi uma roda*
 077 Dan */Ele tem ali um /balão*
 078 ? /Grande
 079 EngT A balloon a balloon /a pink balloon
 080 Caro /Já andei num baloiço de pneu
 081 EngT *Ai é? assim como este? já andaste . foi giro?*
 082 Car [Nods]
 083 EngT *As gorillas gostam muito*
 084 RR *É para sentar /ali porque aquilo é um baloiço*
 085 ? /Também já andei
 086 EngT That's right
 087 Mar *Ele só põe assim [moving onto all fours] e começa*

Annex 5: Transcriptions

088 ? /Depois salta
089 Jor /[Pretending to swing with his arms]
090 EngT Ok <PAGE TURN DS02> oh oh /he's escaped
091 GonP /A mouse
092 Mar /Saiu
093 EngT /A mouse and a banana /well done GonP
094 Dan /Rato
095 EngT That's right . /he's got the keys and he's escaped
096 Mar /Tá a sair
097 RR *Ele está a sair* [pointing towards the book]
098 EngT [Nodding] He's escaped
099 JP *O /balão voou*
100 Mar /Tá a sair
101 EngT That's right the balloon is flying up in the sky [moving hand upwards]
102 JS *Tem muitas /bananas*
103 RR /Voa [moving his hand up imitating EngT]
104 Fran /Não consigo ver por causa do RR.
105 EngT Lots of bananas . that's right
106 RR [Moving his hand up imitating the balloon]
107 Fran *Ó pá RR*
108 Mar *Só que ele não pode sair o guarda não quer que os animais não saem por causa de prisão*
109 Fran *É é. Por causa de RR*
110 RR *Da jaula*
111 EngT Ok it's a cage
112 RR A cage
113 EngT A cage ok <PAGE TURN DS03>
114 Mar *O primeiro era rosa*
115 RR Elephant
116 EngT /Elephant.
117 Mar */É a chave cor de rosa*
118 EngT That's right it's a pink key for a pink cage . GonP
119 ?? //###
120 Rui //Good night Elephant [reading]
121 Caro //Good night elephant
122 ?? ##
123 PreT *Sh sh sh ó desculpa a Sandie diz quem pode falar*
124 EngT [Holds up the yellow face] *Eu pedi GonP GonP*
125 GonP *O mouse está sentado numa pedra*
126 EngT *Uma pedra . the mouse /has got a banana ok . GonS?*
127 Fran /Ó Sandie. Sandie
128 GonS *Caiu as chaves*
129 EngT The keys . that's right the keys . Ti?
130 Ti *Cada um tem um boneco que é igual a ele*
131 EngT That's right a /little sh a /little sh a little elephant just like the elephant
132 Mar /?? /??
133 Mar [Pointing towards the page] *Olha ali*
134 EngT Sh Jor Jor
135 Jor *O gorila . o Gorilla vai deixar as chaves na porta*
136 EngT That's right
137 Jor *Vai deixar /as chaves no buraco*
138 EngT /Certeza? [turning page back] Ohh well done Jor. look the red key is in the red cage . ahh [turning page forward] *e agora vai ficar vamos lá ver mas antes de ver temos que ler não é Caro? What does it say?*

Annex 5: Transcriptions

139 Car / Good night Elephant
140 Rui / Good night Elephant
141 EngT That's right Good night Elephant Well done . Ad?
142 Ad *Tá ali um balão*
143 EngT A balloon . a pink balloon
144 RR *Que veio que veio* [pointing to the trajectory] *da jaula / do da jaula do:*
145 Dan */ Tá ali uma bola*
146 EngT :[Turning page back DSO2] That's right that came from the gorilla's cage that's right well done . let's have a look . *vamos ver se o pink key fica no pink cage vamos ver <PAGE TURN DSO4>*
147 Ad *É a chave cor da rosa /que ficou*
148 RR */Fica*
149 EngT *Ficou.* [Pointing to the bunch of keys in the gorilla's hand] */não está aqui pois não?*
150 Mar */É a chave é a chave azul*
151 EngT Now it's the /blue key
152 Ad */Ficou ficou*
153 JP */Cada uma chave ficou é a cor da jaula*
154 EngT */That's right ficou well mas fica red não é?*
155 PreT *É Pink*
156 EngT That's right *é pink é pink é pink* that's right . well done . very good .
157 RC *É a chave blue*
158 EngT A blue key right . well done . Dan?
159 Dan *O homén tá a dormir*
160 EngT The zookeeper's asleep is he? ah
161 Mar *Está a sonhar*
162 JS */Está a sonhar*
163 EngT */Eu acho que ele não está a perceber /nada pois não? JP JP*
164 Mar */Acho ele está*
165 Fran */RR*
166 JP *Cada uma chave ficou é a cor da jaula*
167 EngT That's right . so we've got a blue key and /a blue cage . Ni?
168 Fran */###*
169 Ni *Ele vai*
170 RR [Coming to book and pointing] *Não não ele ficou lá olha . tá ali*
171 EngT [Patting RR's head] *Sh sh sh*
172 Mar [Pointing towards book] *Não tá ali*
173 EngT *Espera RR espera . Ni?*
174 Nic *O o o leão vai sair da jaula*
175 EngT That's right the lion /is going to escape
176 RR */Tá aqui tá aqui*
177 EngT *RR disse que está aqui o pink key vamos lá ver se está na outra pagina está bem?*
178 Jor *Ó Sandie ó Sandie*
179 EngT Fi
180 Fi *O senhor está a dormir com a luz aberta*
181 EngT He's a sleep with the torch on . /OK Ti?
182 Fi */Tá cansado*
183 RR */[Pointing to the speech bubble] Ainda não dissemos aquilo*
184 Ti *O /o só que /o leão não tem boneco*
185 Dan */Depois é a girafa*
186 Mar */Porque é ele não desliga o luz?*
187 EngT *O leão não / tem boneca?*
188 Fran */Está lá atrás o boneco*

Annex 5: Transcriptions

189 EngT *Será que é atrás dele?*
190 GonP *Olha o mouse está ali*
191 RR *Ainda //não dissemos o que é que o*
192 *//mouse that's right.*
193 Jor *//Sandie. Sandie*
194 EngT Jor
195 Jor *É assim os gorillas a sério não conseguem roubar as chaves*
196 EngT *Não tens razão*
197 Jor *De verdade se eles estiveram na gaiola:*
198 PreT *: Na jaula:*
199 Jor *: Na jaula eles não conseguem sair*
200 EngT *Tens razão mas isto é uma história divertida não é?*
201 Fran */Mas conseguem.*
202 EngT */Dan*
203 Dan *Na outra página está a girafa*
204 EngT The giraffe ok Rui do you want to read it for me?
205 Rui Good night Lion
206 EngT Fantastic well done <PAGE TURN DS05> ha
207 JS *Olha*
208 EngT *Olha vês? [pointing to the keys]*
209 GonS *São os dois*
210 GonP *A mouse está ali*
211 JS */São*
212 RR */Ficou lá*
213 EngT That's right the blue key was in the blue cage *talvez [turning back a page] será que é por engano? acho que sim olha como é que ele ficou sem a pink key? o que é que ele fez?*
214 JS */São os dois*
215 GonP */A mouse*
216 JP *Porque abriu a girafa*
217 EngT [Turning back the pages] *Espera*
218 PreT *Não não é pink*
219 EngT *Este é pink?*
220 RR *É é*
221 PreT *O que ele tem lá é red*
222 EngT *É purple será que é purple*
223 ? *Não é cor de rosa*
224 EngT *Ele deixa aqui a purple o purple não está aqui . olha vês?*
225 Mar *Então não abras a a a*
226 EngT *E aqui ficou pink que é a última não é?*
227 JS *Olha tem duas tem duas*
228 EngT That's right he's got two keys *porque /ele está a dizer aos /dois animais não é? GonP*
230 RR */Tá aí*
231 Dan */Tá aí o*
green
232 GonP */O mouse está aí*
233 Mar */O # fugiu*
234 EngT Mouse and a monkey . Dan?
235 Mar */Olha tão giro estes dois*
236 Dan */Tá ali o brinquedo da girafa*
237 EngT That's right . there's a little giraffe just like the giraffe
238 Jor *Não é o filho*
239 ??? *//###*
240 EngT *//And a little hyena just like the hyena*

Annex 5: Transcriptions

241 Mar //Isto é um peluche
 242 EngT RR
 243 Jor *Vê aquilo que é branco*
 245 EngT [Pointing to the speech bubbles] Good night /Hyena. Good night giraffe. Well done good. Fran
 246 RR [Pointing to the speech bubbles] /Hyena. Good night giraffe.
 247 Fran *A girafa é que tem uma coisa verde*
 248 EngT He's got a green /cage and the hyena? he's got a []
 249 PreT /Cage
 250 ?? *Amarelo*
 251 EngT A //yellow cage
 252 PreT //Yellow cage
 253 ?? //Yellow
 254 EngT Jor
 255 Jor *Se o polícia se o polícia:*
 256 EngT Zookeeper
 257 PreT Zookeeper
 258 Jor Zookeeper se o zookeeper *não estivesse a dormir podia ver o gorilla*
 259 EngT Ok yes
 260 PreT *Ele estava mesmo a ver*
 261 Jor *E pô-lo outra vez na gaiola e fechar*
 262 EngT Rui
 263 Rui [Reading] Good night Hyena. /Good night Giraffe
 265 EngT Well done very good <PAGE TURN DS06>
 266 Mar *O Rui já sabe ler*
 267 EngT *Já sabe ler não é? Dan*
 268 Dan *O homem está a dormir porque já é de noite*
 269 EngT Ok and he's tired that's right
 270 Mar *É ali a lua*
 271 EngT //The moon
 272 RR //[Pointing to the illustrations] ###
 275 Jor //Sandie
 276 JS [Points at book] *Olha a chupeta e o bribron* //ali está um boneco
 277 Jor //Sandie Sandie e:
 278 Mar //E a fralda e o babete e a:
 279 EngT :A doll a doll /a doll
 280 JP /a chupeta
 281 EngT Fran
 282 RR [Gets up and points to the illustrations] ###
 283 EngT Sit down sit down
 284 JP *E a chupeta?*
 285 PreT Oh ho yellow face [2 secs]
 286 EngT Fran?
 287 Fran *O bebé tem três coisas . tem a chupeta o boneco e um biberon*
 288 EngT That's right he's got /a dummy a bottle and a doll
 289 Fran //Mas o menino aquele ó pá deixa-me falar [gets up and points to doll and armadillo] . mas este não é igual a este.
 290 Mar //[Begins to play with MP3 player]
 291 RR //Ó Mar tu não podes estar aí
 292 Mar /Olha isto está a contar [handing the EngT the MP3 player]
 293 EngT /Não tens razão . sim isto está a contar tá a contar
 294 Fran *Tinha razão*
 295 PreT *Ó Mar isto não é para tu mexeres*
 296 Fran ### chave

Annex 5: Transcriptions

297 Jor Sandie
 298 EngT *Posso deixar o Ric dizer uma coisa? ele ainda não falou diz lá Ric*
 299 Ric *Banana*
 300 EngT *A banana well done very good . Jor?*
 301 Jor *O aparelho daquele animal //é de tijolos e a giraffe é o animal /mais alto deles todos*
 302 GonP // [Pointing towards the book] *Tá ali a mouse*
 303 RR // [Pointing at the banana in the illustration] *A banana tá ali*
 304 Mar // *Tá aqui a chave*
 305 Fran / *Tá ali um balão um balão*
 306 Dan *Tá ali um balão*
 307 EngT *A balloon that's right a balloon*
 308 PreT *Assim não Mar Mar Mar*
 309 EngT *Para trás Mar . GonP?*
 310 JS *Ele tem uma chave vai abri-la e depois*
 311 EngT GonP
 312 GonP *A mouse está debaixo da giraffe*
 313 EngT *A mouse is under the giraffe ok RC o último nesta folha vá*
 314 RC *A a:*
 315 EngT *: Já dissemos tudo?*
 316 RC *Não a mouse*
 317 Fil *A hyena*
 318 EngT *A mouse. OK <PAGE TURN DS07>*
 319 Ad *Eu sei*
 320 Fi *Saíram do zoo*
 321 EngT *That's right they left the zoo they're going to the zookeeper's / house*
 322 PreT / *House*
 323 GonP *A mouse também vai*
 324 Ni *A house do zookeeper para o quarto*
 325 EngT *That's right to his bedroom . Rui*
 326 Jor *Sandie. Sandie*
 327 Rui *Esquecemos a parte das letras*
 328 EngT *Não percebi*
 329 Rui *Quero dizer a parte das letras*
 330 PreT *De qual do armadillo? não dissemos good night ao armadillo*
 331 EngT *Não dissemos? ahhh tens razão esquecemos de ler [turning the page back DS06]*
 332 Rui *[Reading] Good night /Armadillo*
 333 ?? / *Armadillo*
 334 EngT *Thank you Rui well done [Turning page forward DS07]*
 335 Jor *Sandie*
 336 EngT *They're going to the zookeeper's house . /they get into the zookeepers house . Jor?*
 337 Jor / *Sandie Sandie*
 338 Jor *Eles vão /dormir na cama dele*
 339 GonP / *Eu quero dizer uma coisa*
 340 EngT *That's right they're going to sleep aren't they? <PAGE TURN DS08> Ahhh in the zookeeper's house . Dan?*
 342 GonP *A mouse está ali*
 343 RR *[Pointing at illustration in book] Olha ali o outro tá ali*
 345 ? *O último é:*
 346 EngT *: Dan rápido amor*

Annex 5: Transcriptions

347 Dan *Quando acaba a história eles todos dizem todos boa noite*
348 EngT That's right they say good night . *eu estou a ficar preocupada com isto*
[Picking up the MP3 player which has been knocked down]
349 PreT *É que o Marco não pode estar em lado nenhum sem estar a mexer com*
as coisas [the educator comes across to Marco and picks him up, they
sit together at the back.]
350 EngT Ha ha ha ó Mar . <PAGE TURN DS09> here we go in the bedroom
yes in the bedroom
351 RR [*Puts hand over mouth and pretends to yawn*]
352 ? *A mulher*
353 EngT Look at the wife . /yeah the wife
354 GonP /A mouse
355 EngT The mouse
356 GonP *Vai dormir na gaveta*
357 EngT That's right . he's going to sleep in the drawer.
358 RR [Pointing at the illustration in the book] Elephant
360 EngT Elephant . Ni
361 Ni *Ao pé:*
362 ? :Hyena
363 EngT Hyena
364 RR Hyena [Pointing to the illustration in the book]
365 Ni *Ao pé /do:*
366 Car /Lion
367 EngT :The wife and the /zookeeper OK RC
368 Ni [Nods her head]
369 Dan /Girafa
370 JS *Eu nunca:*
371 RC *Elefante*
372 EngT Elephant ok <PAGE TURN DS10> here we go . and the wife says? /do
you want to say it Rui can you read it?
373 RR /Ahh
[Stretching and pretending to yawn]
374 Jor [Pointing towards book] *Boa noite*
375 PreT *Em inglês* in English
376 EngT Good night dear
377 Rui /Dear
378 Ni /*Queria dizer*
379 EngT That's right . Good night, dear. *boa noite querido* Good night, dear.
380 GonP A mouse a mouse
381 Jor Good night [pointing to all the imaginary animals on the next page]
/atrás tá a dizer good night good night good night (imitating the
different animal voices).
382 Rui /*Aquele dorme atrás da cama*
383 EngT That's right he sleeps behind the bed
384 ? Good night Gorilla
385 EngT Fran . *coisa curta*
386 Fran *A ur a goril a girafa está no quarto mas ela não pode*
387 EngT The giraffe?
388 JP *Eu já teve uma aranha na minha casa*
389 EngT Arhhh a spider in your house.
390 ?? ###
391 RR [Pointing to the elephant in the illustration] *O elefante está a:*
392 EngT *Segurar*
393 RR *A segurar a cauda do leão*
394 EngT *Achas que são amigos?*

Annex 5: Transcriptions

395 RR [Nods]
396 EngT *Acho que sim* <PAGE TURN DS11>
397 RR [Pointing to all good nights] Good night //Good night Good night
Good night Good night Good night Good night.
398 EngT //Good night Good night Good night Good night Good night Good
night Good night.
399 PreT //Good night Good night Good night Good night Good night Good
night . Good night.
400 ?? //Good night Good night Good night Good night Good night Good
night Good night.
401 ?? *Outra vez*
402 EngT //Good night Good night Good night Good night Good night Good
night Good night.
403 PreT //Good night Good night Good night Good night Good night Good
night Good night.
404 ?? //Good night Good night Good night Good night Good night Good
night Good night.
405 Jor *Ó Sandie*
406 EngT <PAGE TURN DS12>
407 Rui //Ahh
408 JS //Parece que é um ##
409 RC *A mulher vai acender a luz*
410 EngT That's right she's it's the wife and she's []
411 RR SURPRISE
412 EngT Surprised
413 Jor Sandie
414 EngT Jor
415 Jor *No jardim zoológico dás uma moeda ao elefante e o elefante agarra e
põe numa caixinha*
421 EngT *E depois não toca num sino?*
422 PreT *Agora já não acho que não*
423 ? *Não não*
424 JS *Ficou assustada /ficou assustada*
425 EngT /Surprised she's surprised <PAGE TURN DS13>
426 RR /[Pointing to the elephant in the illustration] *E está acordado*
427 EngT That's right they're awake they're awake.
428 RR *Foi a wife*
[Cari gets up to blow her nose]
429 EngT <PAGE TURN DS14>
430 ? /Good night
431 EngT /Back to the zoo
432 JS *Vão-se embora*
433 EngT Back to the zoo <PAGE TURN DS15>
434 JS *Não podem dormir porque a mulher ficou cheia ficou maluca*
435 JP *Os outros ficarem na gaiola*
436 EngT That's right but the gorilla:
437 RR : *Tem ali a chave* [pointing to the gorilla in the illustration]
438 EngT The gorilla and the mouse
439 RR *Tem ali a chave* [pointing to the gorilla]
440 EngT With the key
441 GonP //A mouse
442 JS // [Getting up and pointing at the illustration] *Este pequeninho ali*
443 EngT A mouse
444 GonP *A mouse está em último*
445 EngT That's right the mouse is last *Rui vamos ver se o Rui consegue ler . vá*

Annex 5: Transcriptions

446 Caro Good night /gor
 447 Rui /Good night Zoo
 448 EngT Ahh that's right Good night zoo. *e estão aqui as palavras do zoo /não é Caro?* [Pointing to the word zoo over the archway in the illustration]
 449 ? Zoo
 450 RR Good night zoo
 451 EngT Good night zoo
 452 JS Good night zoo
 453 EngT Good night zoo <PAGE TURN DS16> In the bedroom
 454 GonP //A mouse
 455 JS // [Pointing to the keys in the illustration] A gorilla *deixou ali a chave*
 456 EngT /That's right
 457 GonP /A mouse
 458 RR [Points to the speech bubble] Good
 459 EngT /Good night dear
 460 PreT /Good night dear
 461 EngT (using a deep voice) Good night. GonP
 462 GonP A mouse *está como o macaco*
 463 EngT That's right the mouse is the same
 464 JS /[Pointing to the wife in the illustration] *Está cheia de sono*
 465 EngT They're asleep
 466 RR [Pointing towards book] Good night *querido*
 467 EngT <PAGE TURN DS17> Good night dear /and then the mouse says
 Good night Gorilla and the gorilla goes Arghh Zzzzz
 468 ?? / Aiii zzzzzzzz
 469 RR /[Points at the gorilla in the illustration]
 470 JS /A mouse *está ao pé do gorilla*
 471 EngT That's right They're all asleep <PAGE TURN>
 472 RR *Acabou acabou*
 473 JS *Acabou*
 474 EngT Finished
 475 JS *Tá ali a chave*
 476 RR *E este?*
 477 EngT <PAGE TURN Pp + Rb> It's white
 478 JS *Não tem nada*
 479 EngT No
 480 ?? Arghhh oooooezzzzzzzzzzz

SCHOOL 02 – *Good Night Gorilla* SESSION N°4
 2nd February 2009

JP + RR + Fran + Mar
 Ti + Ric + Ad
 Jor + Cari+ Caro + JS + Fi
 GonP + RC + Ni + Mat
 Rui

Total 13m 00s

01 EngT [Pointing to the zookeeper on the FRONT COVER] The zoo [] the zoo []
 02 ?? Keeper
 03 EngT Keeper OK GonP
 04 GonP Giraffe
 05 EngT A giraffe on the back here /isn't it? [Turning book briefly round] what's the name of the book? what's the title?

Annex 5: Transcriptions

06 PreT /Ti
07 ? Good night Gorilla
08 EngT RR RR
09 RR Good night Gorilla
10 EngT Good night Gorilla
11 Jor Elephant
12 EngT /Rui
13 Jor /Elephant
14 EngT There's an elephant on the back here [Turning book briefly round to show BACK COVER] he goes to the zoo and there's an /elephant.
15 Rui /Lion
16 EngT And a lion [Turning book round to show BACK COVER] Can you remember what's this called here? what's this? [Pointing to the hyena]
17 RR Lion
18 EngT No this one here . hy[]
19 Caro Armadillo
20 PreT No
21 Ti Hyena
22 EngT A hyena and Caro?
23 Caro Armadillo
24 EngT Armadillo well done [Turning book to show FRONT COVER again]
25 Fran Armadillo
26 Ti /A giraffe
27 ? / Gorilla
28 EngT The gorilla
29 ?? //###
30 ? //Hyena
31 ? //Giraffe
32 EngT [Gets up to fetch the yellow face]
33 PreT *Vamos combinar uma coisa, vamos contar até três um dois três vamos fechar a nossa boca e vamos combinar assim não se consegue ouvir uma história vocês sabem muito bem ouvir a história . Rui vais olhar para a frente o livro está ali para aquele lado vai deixar o menino que está atrás pode ser? pode ser?*
34 EngT *Vamos conseguir dizer aquilo que o zookeeper diz tá bem? vamos conseguir acho eu.* <PAGE TURN Vf + Tp>
35 RR [Puts hand up]
36 EngT Good night []
37 RR Gorilla
[Interruption 3 secs]
38 EngT Good /night Gorilla
39 RR /Night Gorilla
40 Mar [Pointing towards book] *Tá ali uma banana*
41 EngT A banana at the top there. <PAGE TURN DS01> Ok
42 Mar */Tá a tirar a chave*
43 EngT /Good night //Gorilla
44 ?? //Gorilla
45 EngT Mar he's taking the key [mimes stealing something] the key the gorilla's taking the key
46 Jor *Jaula*
47 EngT A cage
48 Jor *Tá ali um balão*
49 EngT And there's a /[] balloon
50 Mar */Tá ali uma chave para depois ele ###*
51 PreT [Holds Marco so that he is quiet] *Não podes falar / sem pôr o dedo no*

Annex 5: Transcriptions

52 Rui *ar.* / A bike [Pointing towards book]

53 EngT *Marco diz lá*

54 Mar *O a mac gorilla o ele não quer ficar na prisão*

55 EngT No he wants to escape doesn't he?

56 JS [Looking at Marco] *Não é /uma prisão é uma jaula*

57 EngT /Ni

58 Ni *Eles têm uma bike*

59 EngT That's right they've both got a bike good RC
[Mar, Ad and JS are having a discussion about the illustration]

60 RC */Tá ali o peluche dele ali*

61 EngT /That's right it's a little gorilla isn't it? Rui

62 Rui *Tem ali um pneu*

63 EngT That's right yeah got a wheel . very good . Fran

64 Fran *Um o macaco tem dois tem dois macacos . um está em cima e outro está em baixo.* [Pointing towards the book]

65 ? *Onde?*

66 Jor *Deixa-me ver a é uma #*

67 EngT It's a mouse it's a mouse

68 Jor *Sandie e de baixo /e de baixo a parede tá as cores*

69 Fran */Tá ali a bicicleta*

70 EngT Yeah *tá gira não tá?*

71 Jor [Nods]

72 EngT <PAGE TURN DS02> OK . GonP

73 GonP *Tá ali a mouse*

74 EngT There's a mouse a mouse with a banana . Rui?

75 Rui *O balão tá a voar*

76 EngT That's right can we say in English?

77 RR Balão (in an English accent)

78 EngT Balloon / balloon /balloon

79 JP */Tá a voar tá a voar porque o gorilla saiu da gaiola*

80 Nic */Balloon [Laughs]*

81 EngT That's right . it's going up isn't? it it's going up

82 RR *Não é é:*

83 PreT *Temos que tentar falar em inglês /lembram-se de falar em inglês vá*

84 EngT /Jor Jor

85 Jor *O polícia estava a dormir / agora está acordado*

86 EngT / In English? in English what's his name in English Jor? zoo []

87 Mat Keeper

88 EngT Zoo /keeper ok

89 Jor /Keeper

90 Jor *E o monc:*

91 EngT :The gorilla

92 Jor *e a /a a que a que tem a banana*

93 Mat /Mouse

94 EngT The mouse

95 Jor *Vão atrás dele*

96 EngT That's right . they're going / behind the zookeeper

97 Jor */Ele # algum animal. /Ele vai logo abrir e depois vai outra vez atrás dele*

98 Ti */E o homem está sempre com os olhos fechados só agora é que não*

99 EngT OK<PAGE TURN DS3> they're going to open the cage . here we go .

Annex 5: Transcriptions

what does it say?

100 RR [hand up] *Eu*

101 Rui Good night Elephant

102 RR Good night Elephant

103 ? /Elephant

104 EngT Can we say it together?

105 ALL Good night Elephant

106 EngT Ni

107 JS *O gorilla vai*

108 Ni *O mouse está em cima está a levar em cima da cabeça dele a /banana*

109 Car /[Talking to Caro] *Eu estou a ver uma banana*

110 EngT A banana that's right . the mouse has got a banana. RC

111 RR [] [Shakes head]

112 ? *Está sentada ###*

113 EngT *Já esqueceste? ok*

[Car, Caro, Mat and Ni are having a little conversation §§about the illustration. It's difficult to hear what they are saying, but they are talking about the two pages.]

114 Ti Mouse mouse

115 EngT OK /GonS

116 Ti */É o mouse*

117 Ni [To Mat] *O Gorilla e já ###*

118 GonS *O Gorila vai abrir [2 secs]*

119 EngT He's going to open [miming an opening movement] open the cage yeah?

120 PreT *E que cor é aquela cage?*

121 EngT What colour's the cage?

122 Mat *Ah a jaula*

123 Nic [Puts hand up]

124 EngT Nic?

125 Nic Pink

126 EngT Pink that's right not sure if it's pink or purple . it's a pink a purple key ok Jor?

127 Jor *Os animais estão a dormir mesmo / a giraffe*

128 JS */ E ele fala*

129 EngT OK he's asleep. <PAGE TURN DS04> right what's it say?

130 EngT Good //night Lion

131 PreT Good //night Lion

132 ?? //Night Lion

133 EngT Good night Lion. RC

134 RC Blue

135 ? Blue blue

136 EngT Ti? (Holding up yellow face)

137 Ti Blue

138 EngT Blue that's right a blue cage well done . RC?

139 ?? Blue blue blue

140 RC *Ele vai soltar os animais todos*

141 EngT That's right he's going to free the animals OK . GonP?

142 GonP A mouse

143 EngT A mouse with a banana . Rui?

144 Rui *O leão tem um osso*

145 EngT That's right the he's got a bone . the lion's got a bone . JS?

146 JS *Ah ah o gorila/ está a tirar os animais da jaula*

147 PreT */ Ti é a última vez que eu digo para viraes para a frente*

148 EngT That's right he's going to open the cage . [mimes opening the cage]

Annex 5: Transcriptions

that's right /Mat?

149 ? / O gorila

150 Jor *Ó Sandie ó*

151 EngT *Primeiro Mat e depois Jor*

152 Mat *O leão o lion:*

153 EngT *:The lion*

154 Mat *Está a comer um osso de um cão*

155 EngT *Um osso de um cão achas que é? a dog's bone ok . Jor?*

156 Jor *O gorilla //vai salvar todos e depois os animais todos vão atrás do polícia e vão dormir*

[Mat and Caro are having a little discussion about the illustration]

157 Ti *//O guarda*

158 EngT *Ok . they're going to go to sleep <PAGE TURN DS05> here we go*

159 Ti *A yellow #*

160 EngT *Good night //Hyena. Good night Giraffe*

161 ?? *//Hyena. Good night Giraffe*

162 EngT *That's right well done . <PAGE TURN DS06>*

163 RR *Good night:*

164 EngT *:What's it say there? /Good night //Armadillo*

165 RR */Good night Armadillo*

166 ?? *// Armadillo*

167 Ti *Good night /Armadillo [to himself]*

168 EngT */RC?*

169 RC *Mouse*

170 EngT *A mouse with a banana OK . GonP?*

171 GonP *A doll*

172 EngT *A doll that's right good boy . Rui?*

173 Rui *Um chupeta e um biberão*

174 EngT *That's a dummy and a bottle <PAGE TURN DS07> off they go to the zookeeper's house // GonP?*

175 Ti *//House*

176 JS *//House house*

177 GonP *O /giraffe /vai a frente []*

178 Jor */Mouse*

179 Ti */Mickey mouse*

180 ? *Mickey mouse*

181 EngT *He's in front of the armadillo*

182 GonP *[Nods head]*

183 Ti *Eu sei o nome do zookeeper zookeeper zookeeper*

184 EngT RR

185 RR *Porque é que este não tem nada para ler?*

186 EngT *Porque eles acham que vocês deviam /contar com certeza*

187 Fran */five six seven eight nine ten dez*

cinco seis sete oito nove dez

188 ? *Está bem*

189 Fi */Ahh*

190 Ti */O zookeeper*

191 EngT *Sabes que o zookeeper não está a dizer boa noite a ninguém, talvez é isso?*

192 Fran *Five cinco /escalhar são five olha*

193 ? */É sim*

194 EngT Jor

195 Jor *O mouse /vai à frente dos animais todos*

196 Caro */ Podiam dizer goodnight zoo/*

197 EngT *Uh ha Caro diz lá disseste uma coisa muito interessante o que é que*

Annex 5: Transcriptions

198 Car //Good night Zoo
 199 ?? //###
 200 EngT //Vamos ver o que é que a Caro acha
 201 Car Good night Zoo
 202 PreT *Pois é*
 203 EngT O Zookeeper *podia dizer* Good night zoo *não é? vamos lá nós dizer*
 204 ?? *pode ser?*
 205 EngT Good night zoo [RR did not join in]
 206 ?? *Ele não percebe que eles estão atrás dele pois não?*
 207 Jor *Não*
 208 EngT Mickey mouse
 209 GonP <PAGE TURN DS08> Ah ho in the house . GonP?
 210 GonP A giraffe *não cabe*
 211 EngT No the giraffe's very big /isn't he?
 212 Ti /O Giraffe *minhoca*
 213 RC *Tem de andar #*
 214 EngT Has to bend his neck
 215 RC Mouse
 216 EngT Mouse
 217 Fran [Begins to cry]
 218 Rui /*Eles vão dormir*
 219 EngT That's right they are going to sleep <PAGE TURN DS09>
 220 Ti Armadillo
 221 EngT In the bedroom oh Fran . <PAGE TURN DS10>
 222 Ti /Armadilla
 223 EngT /What does the wife say?
 224 Mat /Good night
 225 ?? /Good night
 226 EngT Good night [] dear . can we say it together
 227 ?? Good night dear
 228 EngT [Closes book and holds up yellow face]
 229 Jor *Já acabou?*
 230 EngT *Não não acabou mas há muitos meninos a falar que têm nada a ver*
 231 GonP *com a história . o JP o Rod e o Ti sh sh sh* [open book again] Good
 232 EngT night dear. GonP?
 233 GonP A giraffe *vai dormir na parede*
 234 EngT Ah é? RC
 235 RC A mouse *vai dormir na gaveta*
 236 EngT That's right he's going to sleep in the drawer <PAGE TURN DS11>
 237 GonP Good night [pointing and using different voices] Good night. Good
 238 GonP night. Good night. Good night. Good night. Good night.
 239 GonP (Using different voices) Good night. Good night. Good night. Good
 240 GonP night. Good night. Good night.
 241 GonP *Outra vez*
 242 EngT You want to do it again? OK. [Pointing and using different voices]
 243 GonP Good night. Good night. Good night. Good night. Good night.
 244 GonP Good night.
 245 GonP (Using different voices) Good night. Good night. Good night. Good
 246 GonP night. Good night. Good night.
 247 EngT /<PAGE TURN DS12>
 248 Jor /Ó Sandie *aquele #*
 249 EngT Oh ho RC
 250 RC /A mulher *vai #*
 251 EngT /That's right it's the wife

Annex 5: Transcriptions

243 RC Surprised
 244 EngT Surprised RC well done
 245 JS Surprised
 246 EngT She's surprised <PAGE TURN DS13> woah
 247 JS *Ficou* surprised
 248 EngT Surprised
 249 Caro *O macaco está-se a rir*
 250 EngT Ha ha ha he's a happy monkey
 251 ? Happy
 252 EngT GonP . sh sh GonP?
 253 GonP A mouse *está /em pé na gaveta*
 254 Fran */Tá sad*
 255 EngT That's right /Rui
 256 JS */Não está nada sad*
 257 Rui *// A mulher está surprised e o gorilla está happy*
 258 Fran *// Tá sad*
 259 JS *Não está nada sad*
 260 EngT *Ok ouviram o que o Rui disse? o Rui diz a mulher está surprised e o gorilla está happy . será que ele tem razão?*
 261 JS *Sim tá happy*
 262 EngT He's a happy gorilla might be a bit scared or frightened <PAGE TURN DS14> OK back to the zoo Ni?
 263 ? *Nunca vi um macaco ###*
 264 EngT Sh sh sh
 265 Nic Good night zoo
 266 EngT Good night zoo
 267 GonS *Vai pôr os outros na gaiola vai pôr os outros na:*
 268 Mat *: Gaiola*
 269 EngT In the cage
 270 Mat [Nods his head]
 271 GonS *Vai por na gaiola*
 272 EngT <PAGE TURN DS15> Oh what does the wife say? shall we say it together? //Good night zoo
 273 ?? *// Good night zoo*
 274 EngT Back to the house
 275 Ti A mouse
 276 ?? *##*
 277 JS *Faltam dois*
 278 EngT Ad? / Ad?
 279 Mar */Os animais todos já estão na jaula*
 280 EngT Ad?
 281 Ad *Foi rápido*
 282 EngT It was quick *ainda bem hoje hã . GonP?*
 283 ?? *//### (Lots of noise off target)*
 284 GonP *//O mouse vai atrás do:*
 285 EngT *//The wife não é? tens razão . Rui?*
 286 Rui *//### ### deviam ir para casa*
 287 PreT /Ti
 288 EngT Ahh *será que o Rui tem razão?*
 289 Caro *# enganou-se o rato*
 [Ti gets up and moves to the PreT]
 290 EngT Not surprised?
 291 RC *Ficaram a gorilla e o mouse*
 292 EngT That's right . the gorilla and the mouse . <PAGE TURN DS16> here

Annex 5: Transcriptions

- we go (using different voices) Good night dear. Good night. <PAGE
TURN DS17> what does the mouse say? (Using different voices)
Good night gorilla. Zzzzzz.
- 293 ?? Ahhh grrr zzzzzzz
- 294 EngT The gorilla's asleep ahhh
- 295 ?? Ahhh grrr zzzzzzz
- 296 EngT [Closing book] Ah well done
- 297 Ni *Ó Sandie só precisamos o yellow face uma vez*
- 298 EngT *Ainda bem . can we stand up in a circle temos coisas novas hoje ...*

SCHOOL 02 – *Good Night Gorilla* SESSION N°5

4th February 2009

Classroom layout

Ti + Mat + JP + GonP + Fran GonS + RR + Cari+ Jor Dan + Ni + Fi + Ad + Rod Sal + Ri + JS + Rui + RC Mar

Total 19m 30s

1. EngT *Para mim são nomes muito parecidos* [Picking up book and showing FRONT COVER] */São nomes que eu gosto muito*
2. RR */[Pointing to the words in the title] Good night*
3. Ni *O meu irmão chama-se Tomás*
4. EngT *Ah é?*
5. RR Good night Gorilla
6. JS Good night Gorilla
7. ?? *//Good night.*
8. ? *//Good night gorilla*
9. ? *//Good night*
10. EngT Sh Sh Sh [holding up the yellow face] *o que é que nós temos de fazer pôr a mão no ar e esperar tá bem?*
11. Sal [Puts hand up] Good night [] gorilla
12. Jor Good night gorilla
13. EngT Sh sh sh RC? RC?
14. RC Gorilla
15. EngT Gorilla and can you remember the name of this man? [Pointing to the zookeeper]
16. Nic *//Zookeeper*
17. ?? *//Zookeeper*
18. EngT Zookeeper well /done
19. Ad */Good night gorilla*
20. EngT Good night Gorilla
21. GonP Zookeeper
22. EngT Zookeeper
23. ? *//Zookeeper*
24. Sal *//Good night gorilla*
25. ? *//Good night*
26. Fran *//Gorilla*
27. PreT Sh sh sh. */já toda a gente disse Good night Gorilla. Já toda a gente /disse zookeeper . vamos lá tentar dizer outras coisas*

Annex 5: Transcriptions

28. JS / [Finger to his mouth] Sh sh sh
29. EngT */Já está vamos lá* Dan what did you want to say? qualquer coisa diferente?
30. Dan [Shakes her head]
31. EngT *Não? ok . então vá.* here we go. [Opens book Vf + Tp]
32. Rui Good night gorilla
33. EngT Good night Gorilla. Rui
34. ? //Good night gorilla
35. JS //Good night gorilla
36. Mar *Tá ali a banana*
37. EngT There's a banana
38. Mar *Está a puxar a corda*
39. EngT That's right yeah / RC
40. Mar */Olha ali a puxar a corda* (pointing to Gorilla swinging in the tyre)
41. RC Giraffe
42. EngT *Aqui nesta folha? /ainda não pois não? mas vai aparecer*
43. RC / [Nods his head]
44. JS *Aquilo não é uma corda*
45. EngT /Ok
46. Mar */Ele está a puxar a corda porque ele quer mandar disso e comer a banana.*
47. EngT *Achas que sim? acha que ele está a tentar chegar à banana?*
48. ?? *Não*
49. EngT *O Marco acha que sim é possível gorillas gostam de bananas não é?*
50. JS *É mas ele não vai chegar*
51. EngT *Não vai chegar*
[1m.58s - 2m.28s INTERRUPTION]
52. EngT OK . Good night Gorilla. <PAGE TURN DS01> what does it say?
53. Rui Good night gorilla
54. EngT Good night Gorilla
55. Mar *Está a roubar a chave*
56. EngT That's right he's going to steal the key the key
57. Dan *Balão*
58. Nic *O mouse está a segurar o balão*
59. EngT That's right the mouse has got the /balloon *tens razão*
60. Sal /Mouse
61. Mar *O balão como ele já abriu o portão o balão foi-se*
62. EngT /Ahh
63. GonS */ O gorilla está a levar as []:*
64. JS *:As chaves*
65. EngT The keys he's taking the keys
66. JS */Aquilo já tem ##*
67. GonS *O gorilla / está a tirar a chaves ao zookeeper*
68. RC / Bike
69. EngT Sh Sh Sh [Points to RC]
70. RC Bike
71. EngT That's right the gorilla's got a bike . well done
72. Mar [pointing to left of page] *Tão ali mais animais*
73. EngT Shh sh . Rui
74. Dan Sandie
75. Rui *Tá aí um pneu*
76. EngT That's right . it's a wheel. / *é parecida com essa não é?* [Turns page back to Vf] *não?* [Turns page back DS01] *é da bicicleta? será que é da bike? talvez talvez*

Annex 5: Transcriptions

77. JS / *É da bicicleta*
78. JS *É muito grande.*
79. EngT Ah ha
80. JS *Parece de um carro*
81. EngT Ok
82. GonS *É muito grande é do carro parece*
83. ? */Pois parece*
84. EngT */Eu acho que é de /um carro*
85. JS */[Pointing towards the book] E deixou o livro ali*
86. EngT There's a book there's a book a boo it's a book . *nós não sabemos dizer book?*
87. JS *[Stands up and goes to the book and points] O livro tá ali*
88. ?? *Sim*
89. ?? Book
90. EngT OK
91. ? Book
92. ? Book
93. EngT Dan
94. Dan *Uma bicicleta*
95. EngT There's a bike yes there's a bike there
96. ? A bike
97. Ti */O meu pai comprou-me uma [] bike*
98. Sal */Zookeeper*
99. EngT A zookeeper that's right the zookeeper said */Good night Gorilla*
100. Ti */Eu quero falar*
101. EngT Ti
102. Ti *O meu pai comprou-me uma bicicleta porque eu fiz anos porque eu fiz anos*
103. EngT *Ahh. hoje?*
104. PreT *Faz hoje . fez ontem?*
105. EngT *Depois temos de cantar parabéns . RC?*
106. RC Mouse
107. EngT A mouse . good . OK Rui can we change move the page? is it important? come on then
108. Rui *[Moving toward book and pointing at the cage in the background] Tá aqui uma coisa:*
109. RC *É /o papagaio*
110. EngT */É um papagaio ou uma parrot*
111. Mar *Já estava a ver*
112. EngT A parrot . ok?
113. JS *[Pointing towards the book] Estão aí outros animais*
114. EngT *Outros animais . ok <PAGE TURN DS02>*
115. ? *A polícia*
116. EngT That's right . ok so the gorilla's escaped /escaped . Dan? *[Pointing to Mar] sh sh sh*
117. Mar */Olha aqui (clicking his fingers)*
118. Mar *O Mat já sabe fazer isto (clicking his fingers)*
119. Dan *O papagaio não existia*
120. EngT *Não não estava lá antes? /acho que estava sim . GonP?*
121. Dan */[Shaking her head]*
122. Mar ###
123. GonP A mouse
124. EngT That's right the mouse . *o Mar disse uma coisa muito importante posso dizer? [turning back a page DS01] nesta folha aqui ele disse que o*

Annex 5: Transcriptions

- balão ia sair quando ele abria a porta e está aqui [page turn DS02] a porta aberta e ele tem razão o balão foge*
125. JS *Porque ele ele largou-lhe*
126. EngT That's right
127. Ad *Porque o vento soltou-o*
128. EngT *O vento soltou e não podia ficar agarrado à coisa pois não? pois não .*
Mat?
129. EngT Listen listen to Mat
130. Mat *Porque o mouse atir . desatou o nó e depois quando a gorilla abriu a porta o balão já tinha voado.*
131. EngT Well done Mat very good. [Turning back a page DS01] */tá aqui vês? o mouse ao pé do fio a desatar o nó [page turn DS02]*
132. Sal /Sandie
133. Ti */Porque o mouse largou o fio*
134. Sal */Ó Sandie Sandie*
135. EngT Ok sh sh sh GonP
136. GonP A mouse
137. EngT That's right . */there's the mouse*
138. Sal */Sandie ó Sandie*
139. EngT GonS
140. GonS *O gorilla está atrás do zookeeper*
141. EngT The zookeeper that's right that's right . Sal
142. Sal *Escalhar o mouse estava ao pé do balão para o balão voar e depois caiu no chão depois de desatar*
143. EngT OK / RC?
144. Mar */Não*
145. RC *Então escalhar a mouse riu*
146. EngT *Talvez . Rod*
147. Rod *Aquilo que está ali na porta é isto [comes to book and points to the signs]*
148. EngT Wow. *É o quê isto sabes?*
149. ? *É uma torneira*
150. ?? *É uma torneira*
151. Mar *É as setas onde eles estão*
152. EngT *São as setas para dizer às pessoas olha ali é a gorilla ali é o lion ali é a giraffe umas setas para as pessoas não ficarem perdidas . tá bem?*
153. JS *Se não tem não tem setas as pessoas não sabem o:*
154. EngT *:O caminho não é?*
155. JS *Pois não sabem onde é que estão os outros*
156. EngT *Vocês sabem o que é que está aqui escrito nesta seta?*
157. JS *Sim*
158. RR Gorilla
159. EngT Gorilla . well done */tá ali escrito gorilla /(laughing) Rui?*
160. ? */Gorilla*
161. ? */E tá ali*
162. Mar *E atrás?*
163. Rui *A minha mana diz balão voarde*
164. EngT Ah
165. Jor Sandie Sandie
166. Mat *Posso falar Sandie?*
167. EngT Jor Jor
168. Jor *O macaco /ainda não comeu numa banana*
169. Dan */Ó Sandie quero falar*
170. EngT *[] Não comeu? that's right they're all there tens razão tão ali todos não é?*

Annex 5: Transcriptions

171. Mat *Ó Sandie? Posso falar?*
 172. Mar */Tão ali tantas bananas*
 173. EngT Mat
 174. Mat *Na estrada também tem setinhas para indicar o sítio dos bombeiros o hospital*
 175. EngT *Exactamente*
 176. ? */E para os bombeiros*
 177. Dan *Sandie posso falar?*
 178. EngT Dan?
 179. Dan *O papagaio não o gorilla não solta o papagaio*
 180. Rod *//Ó Sandie*
 181. EngT *//O Gorilla não solta o parrot? tens razão*
 182. JS *O papagaio não está aí / não está na história.*
 183. EngT */ No no OK sh sh sh mais uma Rod?*
 184. Rod *O macaco:*
 185. EngT *:The gorilla*
 186. Rod *[Getting up and pointing to the illustration] tem uma coisa aqui para segurar*
 187. EngT *É para ele baloiçar . Fran?*
 188. PreT *Sim*
 189. Fran *Quando o rato estava a segurar a banana o balão quer abanar e ele deixou o balão ir a voar*
 190. EngT *E ficou com a banana não é?*
 191. Mat *Já sei*
 192. EngT *We've got to turn the page <PAGE TURN DS03> Oh what does it say?*
 193. ?? *Good night Elephant*
 194. EngT *Well done . Good night Elephant. Rui?*
 195. Dan *Tá ali um boneco de um elephant*
 196. EngT *That's right there's a little elephant . Rui?*
 197. Rui *O mouse está sentado*
 198. EngT *Um that's right yes he is with the banana . Mat?*
 199. Mat *Tá ali o planeta terra*
 200. EngT *Parece planeta terra mas é a ball não é? it's a ball*
 201. ?? *Uma bola*
 202. Jor *É uma bola*
 203. ?? *Ball*
 204. EngT Jor
 205. Jor *É uma bola para eles brincarem*
 206. EngT *A ball to play with*
 207. JS *É uma bola de planeta*
 208. EngT Car
 209. Car *O elephant pequeninha é o rei Babar*
 210. EngT *Tens razão parece o elephant do Babar não é? tal e qual . tu vês o Babar na televisão?*
 211. Car *//[Nods head]*
 212. JP *//Eu também*
 213. ? *//Eu também vi*
 214. EngT GonS
 215. GonS *O gorila tem as chaves*
 216. EngT *He's got the keys . he's got the keys . conseguem dizer?*
 217. ?? *Keys*
 218. EngT *He's got the keys . Rui?*
 219. Jor *Keyzzz [Making a snatching movement with his hands]*
 220. EngT *That's right the balloon it's getting higher and higher*

Annex 5: Transcriptions

221. ?? /Tá uma parte #
222. Rui /O elefante parece uma pessoa
223. EngT Porque é Babar não é? OK <PAGE TURN DS04>
224. Rui Good night Lion
225. EngT Good night lion. RC
226. ? Está a dormir
227. RC Blue
228. EngT Well done it's a blue /cage and he's got a blue //key
229. PreT /Cage
230. EngT
231. PreT //Key
232. ?? //Key
233. EngT Ni
234. Ni /O leão o.
235. Sal /Posso dizer
236. EngT Sh sh não Sal listen to Ni
237. Nic O leão o leão tem muitos ossos
238. EngT That's right lots of bones yum yum. / lions like bones . Dan?
239. RC /Para comer
240. ? Porque roubou de um cão
241. ? /He he he
242. EngT /No? Dan? Rui
243. Rui O leão tem o rabo de fora [pointing to book]
244. EngT OK Jor Mat
245. PreT /ó Mat ó JS ó RR bolas também pá /ó JS chega-te para trás
246. Jor /### mas o giraffe pequenininho
também estava
247. EngT Não. OK. <PAGE TURN DS05> /Good night //Hyena. Good night Giraffe
248. Rui /Good night Hyena. Good night Giraffe
249. ?? //Hyena Good night Giraffe
250. EngT GonP
251. JS [Pointing to the book] Tem uma giraffa pequeninha
252. EngT A little giraffe
253. GonP A giraffe tem um toy giraffe
254. EngT A little giraffe . that's right a little giraffe . RR
255. ?? ###
256. RR Lion e um hyena pequenininho
257. EngT A little a little hyena . it's a little hyena
258. RR [Nods head]
259. EngT RC
260. RC O meu pai também tem um livro de giraffe
261. EngT OK . Rod
262. Rod A girafa:
263. EngT :A girafa a giraffe
264. Rod O balão está lá
265. EngT The balloon?
266. Rod Sim
267. EngT The balloon . yeah? Ok Jor Jor
268. Jor Hyena
269. EngT Hyena
270. Jor A hyena tem ali uma ponte
271. EngT The hyena?

Annex 5: Transcriptions

272. PreT *Uma ponte*
 273. EngT *Tem uma?*
 274. Jor *Ponte*
 275. EngT *Um ponte? ok*
 276. JS *Não tá é uma porta*
 277. EngT *Uma porta ok ok Mat*
 278. Mat *//## está preta*
 279. EngT *Ok ah é uma cave não é?*
 280. PreT *É uma gruta*
 281. EngT *É uma gruta é uma gruta é isto que tu querias dizer Jorge?*
 282. Jor *[Nods head]*
 283. EngT *É uma gruta tem um sítio onde /ele pode esconder*
 284. Ti */É uma casa*
 285. EngT *É a casa dele não é? Ti?*
 286. Ti *# # que já vai ali*
 287. EngT *OK turn the page quem é que vai agora?*
 288. ?? *EU [lots of hands go up]*
 289. EngT *Quem é que vai aparecer agora? qual é o animal?*
 290. Mat *Eu sei armadilia*
 291. EngT *<PAGE TURN DS06> Good night //Armadillo*
 292. Dan *//Olha o balão*
 293. ?? *//Armadillo*
 294. EngT *Yes there's the balloon oh my goodness it's a little balloon now isn't it?*
 GonS
 295. ? *Balloon*
 296. GonS *Tá ali a doll*
 297. EngT *A doll well done very good*
 298. GonS */E um biberão*
 299. Sal */A doll*
 300. EngT *Yes a doll*
 301. JS *E está ali uma chupeta*
 302. EngT *OK Rui*
 303. Rui *Oh Sandie [gets up and turns the pages back DS05]*
 304. EngT *Oh ho*
 305. Rui *Aqui esta girafa está a andar de skate*
 306. EngT *Wow tens razão está andar de skate . está a andar de skate . tens razão*
 307. JS *Agora é a girafa pequenininha*
 308. EngT *Tens razão tá em cima de rodas não é? temos que contar se não não há aula de inglês para fazer outras coisas . pode ser? RC? <PAGE TURN DS06>*
 309. RC *A mouse vai levar a banana*
 310. EngT *The mouse has got the banana . Ti*
 311. Ti *Quando o armamdillo está a chorar ele põe a chucha na boca*
 312. EngT *Talvez . sad when he's sad . Rod*
 313. Rod *Tá ali o guarda a segurar a luz assim [imitates the zookeeper's position]*
 314. EngT *Saying hello armadillo [closes book] sh sh sh . OK RR. RR sh sh sh [Opens book] ## todos a falar pode ser? we've got to turn the page. <PAGE TURN DS07> here we go*
 315. ? *Seguiram o zookeeper*
 316. EngT *To the zookeeper's house . Ri what did you want to say?*
 317. Ri *Banana*
 318. EngT *A banana that's right . the mouse has got the banana . RC*
 319. Sal *Olha o mouse é o primeiro*
 320. EngT *The mouse is first that's right*

Annex 5: Transcriptions

321. ? Mouse *aquela*
 322. Jor *Não é aquilo que está #*
 323. Sal *E o último é o armadillo*
 324. EngT That's right the last one / is the armadillo
 325. Jor /O zookeeper #
 326. EngT <PAGE TURN DS08> In the zookeeper's house oooo. <PAGE TURN DS09> in the zookeeper's bedroom
 327. Rod Ah ha ha (Imitating monkey sounds)
 328. Rui [Comes to book and wants to go look at previous pages]
 329. EngT *Tu queres dizer uma coisa sobre esta folha?*
 330. Rui *Olha ###*
 331. EngT *Esta folha?* [keep turning pages back DS06] *Mais um? acho que não ó Rui.*
 332. ? *Tá ali a chucha*
 333. EngT *Vocês viram aqui? /o Rui. não mexe tá bem . não mexe sé não ficamos sem ok?* [taking MP3 player from RC] *o Rui disse aqui o rato o mouse está a fazer força . ele não consegue porque o giraffe está a pisar o fio*
 334. Ri /Ah ha ha
 335. Ti *Quero falar*
 336. JS *Está a ficar cansado*
 337. EngT Ti
 338. Ti *A girafa pode fazer xixi para cima do mouse*
 339. EngT Oooo . poor mouse.
 340. ?? [Laughing]
 341. EngT [Turning back to correct page] Rod Rod
 342. ?? Mouse
 343. EngT [Closes book] *Temos que contar a história tá bem? /Dan diz Dan*
 344. RC /Ó Sandie Sandie
posso falar?
 [Film recording finishes]
 [Audio recording continues]
345. EngT *Espera Dan*
 346. Dan *Na página*
 347. EngT *Essa? [Shows DS05]*
 348. Dan *A outra aqui . [Turns page to DS06] . o homem está a dormir.*
 349. EngT *Ha ha acho que não é só Good night Armadillo*
 350. Sal *Sandie é aquela página eu acho que o fio pode rasgar*
 351. EngT *O RR acha que nós precisamos o yellow face é?*
 352. ?? *É*
 353. EngT *O yellow face ### ok temos que contar a história se não perdemos a nossa aula toda. Ok* [turning pages DS10] . here we are in the bedroom in the bedroom with the wife and the wife says []
 354. Rui /Good night
 355. EngT /Good night /dear.
 356. ?? /Dear
 357. EngT ### *Ela diz boa noite a quem? [] Ao zookeeper não? Good night dear . boa noite querido Good night dear <PAGE TURN DS11> Good night. Good night. Good night. Good night. Good night. Good night. Good night. (using different voices) <TURN PAGE DS12>*
 358. ?? //Surprise
 359. ? //Era a mulher
 360. ?? //Surprise
 361. EngT It's the wife RR isn't it? Rui

Annex 5: Transcriptions

362. Rui *A mulher:*
 363. EngT The wife <PAGE TURN DS13>
 364. Rui : *está surprised e a gorilla está happy*
 365. EngT The wife is surprised and the gorilla is happy . Dan
 366. Dan ###
 367. EngT Ok off we go do you want to say some RC? OK
 368. RC *Tá toda vaidosa*
 369. EngT *Ah é embarrassed ###*
 370. ?? ### ### ###
 371. EngT One two three *vamos para para acabar a historia . Ni*
 372. Ni Good night zoo
 373. ?? Good night zoo
 374. EngT Good night zoo back to the zoo keeper's house
 375. ? *## da gaiola*
 376. EngT Rui
 377. Rui *Pensei numa coisa que quero dizer*
 378. EngT *Tens tanta coisa para dizer hoje onde é que descobriste estas coisas todas?*
 379. PreT *Do livro pequeno não?*
 380. Rui *Virar*
 381. EngT *Outra vez*
 382. Rui *O elephant está quase gordo.*
 383. EngT *Está quase gordo. Ha ha ha*
 384. ?? ###

Stopped transcribing because it became too chaotic to make much sense. Recording finished at 20 mins 58 secs

SCHOOL 02 – *Good Night Gorilla* SESSION N°6
 9th February 2009

Ti + Ed + JP + Fran + Jor Sal + Caro + Mat + RR + Rod Rui + GonP + Fi + Ri + Ad RC + Cari + Ni + Mar

Total 15m 59s

1. EngT *Bem já percebi que vocês repararam em muitas coisas na nossa história não é?*
2. PreT *É*
3. ?? ###
4. PreT *A Sandie vai falar*
5. EngT *Na outra aula nós vimos montes de coisas e fiquei super feliz e a Cammy também*
6. Jor *Sandie*
7. EngT *Sh sh sh espera mas acho que nós não estamos a dizer a história pois não? estamos só a olhar para as imagens e estamos a dizer as coisas que estão nas imagens que é fixe também mas também é importante que nós conseguimos dizer a história OK?*
8. PreT *Não é para pôr o dedo no ar [Speaking to Jor and Fran]*
9. Sal *Eu consigo Good night Gorilla*
10. EngT *Very good então vamos todos em conjunto dizer /a história*
11. ?? */Good night Gorilla*

Annex 5: Transcriptions

12. PreT *Mas ainda não começou a história é só quando começar a história está bem?*
13. EngT *Hoje não é para dizer o que está nas páginas todas hoje vamos tentar contar a história em conjunto pode ser?*
14. PreT *Hoje não é para dizer o que está nas páginas do livro hoje vamos tentar contar a história em conjunto, pode ser?*
15. EngT *Ok? percebeste Jor? então porque é que tens a mão no ar? não precisas*
16. Sal */Good night Gorilla*
17. Jor */Estão ali palhaços [pointing to wall]*
18. EngT *Ok [laughing] lots of clowns tá bem. ok? há paginas que têm letras não é? nós sabemos porque estão naqueles balões de fala . nós podemos dizer estas palavras todas nós sabemos dizer . depois quando chegarmos a uma página que não tem letras vamos ver se conseguimos nós dizer o que está a acontecer . não é preciso apontar a dizer os nomes das coisas na imagem vamos ver se conseguimos . tá bem?*
19. PreT *Vamos contar a história tá bem? não é as imagens . vamos contar a história pode ser?*
20. EngT *[Showing FRONT COVER]*
21. ?? *Good night Gorilla*
22. EngT *Well done very good <PAGE TURN Vf + Tp>*
23. ?? *Good night Gorilla*
24. Mar *O macaco está a puxar a corda*
25. PreT *Ó Marco o que é que a Sandie acabou de dizer?*
26. EngT *<PAGE TURN DS01>*
27. ??? *//Good night Gorilla*
28. EngT *//Good night Gorilla <PAGE TURN DS02>*
29. ? *Calado*
30. EngT *Será que nós conseguimos dizer alguma coisa sobre esta página que tem a ver com a história?*
31. Sal *Ele saiu da sua jaula*
32. preT *In English*
33. EngT *Ele saiu da jaula conseguimos dizer em inglês /sabemos dizer jaula em inglês?*
34. RR */[Pointing towards the book] Zookeeper*
35. ?? *Não*
36. EngT *Cc []*
37. ? *Cage*
38. EngT *Cage . well done . so he's escaped from the cage (Miming with hand) and he's behind the zookeeper (miming behind)*
39. Sal *Eu disse mouse e banana*
40. EngT *The mouse has got a banana and he's behind the zookeeper . ok? <PAGE TURN DS03>*
41. Rod *Bicicleta*
42. EngT *Good //night /Elephant*
43. ?? *//night elephant*
44. ? */Balão*
45. Fran *Tá ali o balão*
46. EngT *A balloon . OK <PAGE TURN DS04>*
47. ?? *Good night Lion*
48. Rod *Ossos*
49. EngT *Lots of bones*
50. RR *Lion [to Rod]*
51. EngT *<PAGE TURN DS05>*

Annex 5: Transcriptions

52. Sal Good night Giraffe
 53. Rui No Good night/ Hyena
 54. EngT / Good night / Hyena. Good night Giraffe
 55. ?? /Hyena. Good night Giraffe
 56. EngT Well done. <PAGE TURN DS06> Good /night Armadillo
 57. ?? /night Armadillo
 58. EngT /<PAGE TURN DS07>
 59. Caro /Good night Gorilla
 60. ? Gorilla
 61. Sal *Eles vão para a casa do senhor*
 62. EngT Ok so?
 63. RR And the zookeeper
 64. EngT Very good . they're going to the zookeeper's house . /zookeeper's house
 65. Jor /Zookeeper []
 house
 66. Rod *Candeeiro*
 67. EngT Umm <PAGE TURN DS08>
 68. Mat *Uma filha*
 69. RR *Uma fila . estão a fazer uma fila*
 70. EngT So they are in the zookeeper's house . RC do you want to say something?
 71. RC *A mouse está a segurar a banana*
 72. EngT The mouse has got the banana
 73. Caro *Ele vai dar a banana /ao macaco*
 74. Rod */### a cabeça*
 75. EngT [Points to Rui]
 76. Rui O gorilla
 77. ? ###
 78. EngT Sh sh sh Rui
 79. Rui *O gorilla está em primeiro*
 80. Sal */Posso dizer?*
 81. EngT /The gorilla's first? is he the gorilla's first?
 82. Sal Sandie . *posso dizer?*
 83. EngT *Espera . estamos a falar com o Rui porque é que tu dizes /que o gorilla está em primeiro? porque não conseguimos vê-lo pois não?*
 ## Sal
 84. PreT /Bom dia
 [JS and GonS arrive]
 85. Sal *O o gorila*
 86. EngT The gorilla
 87. Sal */A gorilla banana mas o mouse ###*
 88. EngT Ah ha . Caro?
 89. Caro *O gorilla gosta de bananas e o mouse está a levar-lhe para ele*
 90. EngT Ah so the mouse has got the banana for the gorilla OK . <PAGE TURN DS09>
 91. Ad *Hoje é ginástica* (looking at GonS who is wearing jeans)
 92. Car [Stands up and points to the illustration] ## *O macaco ##*
 93. EngT *A boca dele não é?*
 94. PreT *Onde é que eles estão? onde é que eles estão?*
 95. EngT They're in the // []
 96. ?? //###
 97. EngT *Onde é que eles estão?*
 98. Car [Points to book again] *Isto o que é que é?*
 99. EngT ## *Onde é que eles estão? onde é que eles estão?*

Annex 5: Transcriptions

100. ? *No quarto no quarto*
101. EngT Ahh . they're in the bedroom . they're in the bedroom <PAGE TURN DS10>
102. RC *Eu quero dizer /uma coisa*
103. EngT /What does the wife say? Good //night dear . well done . RC?
104. ?? // night dear
105. RC A mouse *vai dormir na gaveta*
106. EngT Ok . he's going to sleep going to sleep in the drawer.
107. Mar *Uma banana*
108. EngT Rui . shhh.
109. Rui A hyena
110. EngT [Takes the yellow face a touches Mar on the head, and holds it up for Mar and JS to see]
111. Rui A hyena e o armadillo *estão /a a a dormir atrás da cama*
112. Jor /### Good night
113. EngT So they're asleep . / can you say? //asleep
114. Sal / Sandie
115. ?? //Asleep
116. Caro Sandie . *Quero dizer uma coisa*
117. EngT Caro
118. Caro *A almofada do rato é uma banana*
119. EngT Ha ha ha . that's right . Sal?
120. Sal *O elfante está com as orelhas para baixo /e e está e está a segurar a cauda do leão*
121. EngT //He's asleep. //He's asleep
- OK? /<PAGE TURN DS11>
122. Rui /[Claps excitedly]
123. ? (In a deep voice) Good night.
124. EngT [Pointing to the speech bubbles] //Good night. Good night. /Good night. Good night. Good night. Good night. Good night. (Using different voices)
125. ?? //Good night. Good night. Good night. Good night. Good night. Good night. (imitating the voices) Outra vez
126. ? //Good night *balão*
127. EngT Again? again? OK
128. ?? Good night. Good night. Good night. Good night. Good night. Good night. /Good night. (Imitating different voices). *Outra vez*
129. ? /*Outra vez*
130. EngT <PAGE TURN DS12>
131. RC /[Hand up] Surprised
132. JS /Ai ###
133. EngT //Surprised ohh <PAGE TURN DS13> sh sh sh.
134. ?? //### Surprised ###
135. Caro //[Pretending to be surprised]
136. GonP *Tá happy*
137. EngT That's right the gorilla's happy and the wife is?
138. RC //Surprised
139. ?? //Surprised
140. EngT Surprised well done . Mat?
141. ?? //###
142. Mat //### *O elefante abriu os olhos*
143. EngT The elephant opened his eyes . sh sh sh [holds up the yellow face] *Ui está difícil* sh sh sh

Annex 5: Transcriptions

144. PreT *Porque há meninos que estão mal educados . vamos fechar a boca se faz favor chega*
145. RR [Has his hands over his ears]
146. EngT RR RR OK? [Puts yellow face down] ok? Caro
147. Caro *A mulher apanhou um susto*
148. EngT *That's right . she did didn't she? do you think she's frightened?*
[Shaking her legs to imitate]
149. Caro *Nunca vi os animais em casa de uma pessoa*
150. EngT [Laughing] Ha ah ha.
151. Sal Sandie.
152. Car *Aqui o pai está a dormir* [Stands up and points to the zookeeper]
153. EngT It's the zookeeper . he's asleep he's asleep . sit down
154. Sal Sandie . *Quero dizer uma coisa*
155. EngT Just a minute . Um Rui . Rui
156. Rui *A mulher está surprised e o /mac a gorilla está /happy*
157. EngT /The gorilla
158. EngT /is happy . OK the wife
remember to call her the wife . Fran Fran?
159. Fran *A girafa a giraffe está ao pé da parede e o ratinho está de pé*
160. EngT The mouse? that's right he's standing up isn't he?
161. Mat *Posso?*
162. Sal Sandie . *Posso dizer uma coisa*
163. EngT Um Fi. Sal *já falaste muito/ deixas os outros dizer uma coisa está bem?*
164. Fi */A mulher a mulher tem os olhos pintados e tem os lábios pintados*
165. EngT [Laughing] Ha ha ha . *ajuda a fazer assim um surprise não é? um GonS*
. shh.
166. GonS *Um* [3 secs]
167. EngT *Já esqueceste? ok GonP*
168. GonS *A girafa é maior*
169. EngT That's right . the giraffe's very big . ok GonP
170. GonçP *A gira. está ali a cabeça da giraffe*
171. EngT OK . That's the giraffe's head . right . Rui?
172. Rui *Os eyes à volta da mulher estão pretos*
173. EngT That's right they're black . RC
174. RC *Tá ali um cavalo*
175. EngT A horse . no it's a giraffe ha ha ha
176. Sal Sandie ó
177. EngT OK .
178. Sal *Mas eu queria dizer uma coisa sobre:*
179. EngT *: Consegues dizer em inglês Sal?*
180. Sal *Olha o relógio só tem uma coisa para abanar.*
181. EngT *Ah? o relógio que tens em casa só tem duas?*
182. Sal *Sim*
183. EngT *Tens? e faz assim dr dr dr* [moving hand quickly]
184. Sal *Eu tenho sempre de fazer assim* (Hand movement downwards)
185. EngT *Para /ele parar*
186. Car */Também tenho uma mas não faz barulho só que o meu irmão tem um relógio para pôr aqui a mão* [Hand demonstration] *e põe na cabeça da mesa só que ele nunca acorda*
187. EngT *la pá . ok Fi . é a última tá bem?*
188. Fi *A a a o zookeeper tem o cabelo o cabelo o chapéu*
189. PreT *O chapéu pendurado*
190. EngT *Ah pois tem . nunca tinha reparado . vocês repararam? /it's his hat.*

Annex 5: Transcriptions

- //*Nós sabemos dizer* hat . it's the zookeeper's hat *não é?* it's the zookeeper's hat . well done Fi. //very good. <PAGE TURN DS14>
191. Rod //Sim hat
192. Jor // [Tapping his head]
193. GonS //É da cabeça [Tapping head]
194. Ti Ó Sandie
195. PreT Os animais vão para onde /agora?
196. Ti /Sandie
197. EngT Where are they going? back //to the zoo . back to the /zoo . RC?
198. ? //Vão para a gaiola
199. PreT //To the []
200. Mar /Vão para a jaula
201. ? Zookeeper
202. RC Good night zoo
203. EngT OK . you think she's saying good night zoo? <PAGE TURN DS15>
Here we go
204. ? Good /night zoo
205. ?? /Night zoo
206. EngT /Good night zoo
207. RR Olha Sandie
208. EngT RR?
209. RR Os animais foram para foram para:
210. EngT The cage.
211. RR Sim
212. EngT That's right . do you think they are asleep in the cage?
213. RR [Nods his head]
214. Mar Vão para a jaula
215. EngT Yep . they are going to the cage <PAGE TURN DS16>
216. Rui Sandie
217. EngT Rui [Turns page back again DS15]
218. Rui Quando
219. ? Oh
220. EngT Vamos ouvir Rui []
221. Rui Good night zoo
222. EngT Good night zoo. Ok. Fi
223. Sal Também estão ali todos a dormir ##
224. ?? //###
225. ? //Já já
226. Fi //Estão ali flores
227. EngT /Fi não percebi . /sh sh sh . não consigo ouvir a Fi
228. ?? /###
229. Fi /Estão ali flores
230. EngT Estão em flores?
231. Fi /Sim
232. Car /Sim estão ali [pointing towards the book]
233. EngT Ah flowers? estão aqui flowers . estão no jardim do zookeeper
234. Fi São rosas
235. EngT São rosas? ai que giro GonP
236. GonP A mouse está em último
237. EngT That's right . the mouse is last with the banana with the banana /Rui
can we turn the page? é muito importante?
238. ?? /###
239. Rui A parede do zoo é cor de rosa
240. EngT A pink zoo . Ooo . Ti?
241. Ti Às vezes quando eu vou com o Mateus eu vejo a tua casa

Annex 5: Transcriptions

242. EngT /É?
 243. PreT /Ó Tiago ###
 244. EngT <PAGE TURN DS16> So the wife says? can you tell me RC what the wife says?
 245. RC /A mouse está a guardar a banana /para o macaco
 246. Sal /O macaco pôs as chaves /no chão
 247. PreT /Olha
 vamos ler a história . pode ser?
 248. EngT Sal? what does the wife say? what does the wife say? JS? JS? JS what does the wife say? /Good /night dear. Good /night says the zookeeper. <PAGE TURN DS17> Arghh eee [imitating being tried] (using a small voice) /Good night gorilla. Zzzzzz
 249. PreT /[Moves JS away from Mar]
 250. ?? /night dear
 251. PreT /Good night
 252. Mar /Tá ali a luz assim
 253. Sal Quem é que comeu a banana?
 254. EngT He ate the banana
 255. Mar [Points to torch]
 256. EngT A torch . a torch. Jor?
 257. ? /O relógio /está a acordar
 258. Jor /Eu também estou com sono
 259. EngT Não percebi
 260. PreT Ele também está com sono
 261. EngT Tu também estás com sono? igual ao gorilla . you're going to sleep
 262. Car Olha ó Sandie
 263. EngT //Car
 264. ?? //###
 265. Car //O zookeeper ## [Pointing to the photo on the bedside table]
 266. EngT Olha a Car reparou numa coisa que até agora mais ninguém reparou . faz lá a tua pergunta outra vez Cari . porque é que o zookeeper?
 267. Cari Tá ao pé da mulher?
 268. EngT E quem é que está mais na fotografia?
 269. Cari A gorilla
 [2 secs]
 270. Mar Ha ha ha
 271. EngT The zookeeper the wife and the gorilla ah estão aqui na fotografia . será que eles são uma família
 272. Mar /He he he
 273. ? /Sim
 274. PreT Se calhar é o animal preferido deles era?
 275. EngT Será?
 276. Sal Sandie
 277. EngT Talvez é por isso que eles deixam o gorilla dormir come eles. /Será?
 278. PreT /Sim
 279. Sal Sandie posso dizer uma coisa
 280. EngT Calma Mat
 281. Mat Quando nós começamos tu não mostraste logo a primeira parte porque a # #
 282. PreT Não
 283. EngT Nós vimos a primeira página
 284. Mat Mas foi o o macaco:
 285. EngT :The gorilla
 286. Mat A tirar a chave e não . e falta outra parte
 287. EngT Ai é?

Annex 5: Transcriptions

288. Mat *Sim*
 289. Sal */Sandie posso dizer uma coisa?*
 290. EngT */Ai é o quê esta página?*
 291. Mat *Não*
 292. PreT *Vimos*
 293. EngT *Vimos vimos*
 294. GonS *Mas eu não vi essa página*
 295. Ed *Ai vimos vimos*
 296. EngT *Vimos todos as /páginas . Sal*
 297. Sal */Sandie*
 298. Sal *Nessa parte mas:*
 299. RR *:Já estou farta das perguntas*
 300. Sal */O casaco do pai não está*
 301. ?? */###*
 302. EngT *No it's only the //hat the jacket no . Rui . Mais um mais um Rui*
 303. PreT *//Vamos virar a página*
 304. ? *//Sandie*
 305. Rui *Aqui está uma lanterna*
 306. EngT *A torch . RR*
 307. RR *Eu estou farta das perguntas dos meninos*
 308. EngT *Ai É? ok Mat*
 309. Mat *A lua parece uma lua feliz*
 310. EngT *Um hum it's a happy moon is't it? a happy moon*
 311. Caro *É assim [making a movement with her hand to demonstrate]*
 312. Ad *Nós lemos uma história da lua feliz*
 313. EngT *Ai é?*
 314. Ad *Sim [Nodding her head]*
 315. EngT *Ah é por isso é? a lua fica mais baixa [Hand movement imitating Caro] quando está feliz*
 316. PreT *É do outro país*
 317. EngT *Ahh ok. [Closes book]*

SCHOOL 02 – *Good Night Gorilla* SESSION N°7
 11th February 2009

Classroom layout

Cari+ GonS + Rui + Fran Ad + RR + Jor + GonP + RC Sal + Ti + Mat + Dan + Fi JS + Rod + Ri + Caro + Mar + JP
--

Total time 06m 03s

1. EngT *Sabem que esta é a última vez que vou contar a história de Good night Gorilla*
2. PreT *É a última vez que a Sandie conta esta história*
3. Rod */Óóó*
4. EngT */Amanhã vocês vão contar a mim . lembram-se o que fizemos antes?*
5. ? *Sim*
6. Sal *Porque amanhã de manhã vamos ao museu*
7. EngT */Amanhã vão ao museu?*

Annex 5: Transcriptions

8. Ed *É à tarde*
9. ? */Não . amanhã vamos ao museu*
10. ? */Vamos ao museu #*
11. PreT *Olha [Clapping hands] //Shhh. a Sandie não consegue falar vocês têm de estar caladinhos*
12. GonP *//[Clap hands]*
13. Ti *//[Clap hands]*
14. PreT *De manhã a Sandie vem e vocês vão lá acima como na outra vez*
15. Fi *É em cima do castelo*
16. PreT *Vocês vão lá em cima como na outra vez para contar a história . lembram-se quando ## com a Sandie sim? pronto então hoje a Sandie conta a história a última vez depois vai embora e amanhã quando vier vocês vão lá em cima nos grupos como da outra vez está bem?*
17. RR *//Como foi com o Jasper*
18. ? *//São três*
19. EngT *//Hoje . hoje vamos ver se nós conseguimos contar a história não é só dizer o que está nos desenhos está bem? ok como fizemos no outra dia*
20. PreT *Não vamos descrever as imagens está bem? vamos contar a história pode ser Rui? sim pode ser GonP?*
21. EngT *Showing FRONT COVER*
22. ?? *Good night Gorilla*
23. PreT *Good night Gorilla*
24. Jor *Ah mas tá ali uma letra que nós ler que é o gorilla*
25. ?? *//O agah*
26. ? */O agah*
27. ? */Agah*
28. EngT *<PAGE TURN Vf + Tp>*
29. ? *Good night Gorilla*
30. EngT *Good night Gorilla*
31. ?? *Good night gorilla*
32. JS *É minha*
33. Caro *É do helicóptero*
34. Mar *Ele está a puxar a corda (pointing)*
35. EngT *<PAGE TURN DS01> Good//night Gorilla*
36. ?? *//night gorilla*
37. ? *Tá uma minha*
38. EngT *<PAGE TURN DS02> //Goodnight Gorilla*
39. ?? *//Goodnight gorilla*
40. ? *Good night Tito*
41. EngT *He's taken the keys . remember the keys? he's behind the [] /zoo*
42. RC */Zookeeper*
43. EngT *Zookeeper . well done <PAGE TURN DS03> //Good night Elephant*
44. ?? *//Good night elephant*
45. EngT *<PAGE TURN DS04> //Good night //Lion*
46. ?? *//Goodnight //Lion*
47. Mar *//Ele encontrou um animal que #*
48. ? *Lion*
49. EngT *<PAGE TURN DS05> //Good night Hyenea. Good night Giraffe. Rui não estás a ajudar hoje?*
50. ?? *//Good night Hyena. Good night giraffe*
51. GonP *A giraffe*
52. EngT */That's right <PAGE TURN DS06>*
53. ? */Good night*

Annex 5: Transcriptions

54. EngT //Good night Armadillo
55. ?? //Goodnight armadillo
56. Caro Armadillo (whispered).
57. EngT <PAGE TURN DS07>
58. Caro Good/ night zoo
59. EngT /Good night zoo [laughing] They're going to the zookeeper's house
60. RC Good night zoo
61. EngT <PAGE TURN DS08>
62. Caro [puts hand to mouth in shock surprise]
63. EngT They're in the zookeeper's house
64. Mar *Tá ali o homen*
65. Caro *Ele tem uma varanda ao pé da porta*
66. Sal *Tá ali o armadillo*
67. EngT There's the armadillo. That's right. /The armadillo
68. Mat /É o último
69. EngT That's right . he's last
70. Mat /*Coitadinho*
71. Mar /*Eh lá ##*
72. EngT <PAGE TURN DS09> In the zookeeper's bedroom . can you remember? who's this?
73. Caro *A lanterna está naquele lado e depois vai ficar naquele* [pointing to the zookeeper's bedside table and then wife's bedside table]
74. EngT The torch is here and then it goes here [pointing to the bedside tables in turn] that's right
75. Mar /*Ele está a tentar ###*
76. EngT /Can you remember who's this? [Pointing to the wife] who's this? wu wu . can /you remember the [] the wife //wife
77. JP /O mouse esta #
78. Caro //Wife
79. ?? //Wife
80. Mar *Como o polícia / ###*
81. EngT /<PAGE TURN DS10> What does the wife say? //Good night dear
82. ?? //Good night dear
83. Mar *A polícia /###*
84. EngT /<PAGE TURN DS11> Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night. //Good night.
85. ?? //Outra vez
86. ?? //Outra vez
87. EngT Again? ok . Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night.
88. ?? Good night. Good night. Good night. Good night. Good night. Good night. Good night. Good night. //Outra vez
89. EngT //<PAGE TURN DS12> She's []
90. ?? Sur//prised
91. EngT //Surprised
92. JS Surprised
93. Caro Surprised
94. EngT <PAGE TURN DS13> Oh ho she's [] //surprised . RC sh sh . RC
95. ?? //Surprised
96. RC O. A:
97. EngT The wife
98. Dan *Ela tem os olhos / ##*

Annex 5: Transcriptions

99. Caro /Surprised
 100. RC # *tá* surprised
 101. EngT Surprised
 102. RC *E o gorilla tá happy*
 103. EngT *E o gorilla tá happy. ok the wife's surprised and the gorilla's happy .*
 <PAGE TURN DS14> oh ho . back to the zoo.
 104. ? Back to the zoo
 105. EngT Back to the zoo <PAGE TURN DS15>
 106. Caro Good night/ zoo
 107. EngT /Good night zoo <PAGE TURN DS16>
 108. ? Good night zoo
 109. EngT //Good night dear //Good night. Sal
 110. ?? //Good night
 111. EngT //Sal . sh sh sh.
 112. Sal # *O zookeeper e a mulher também tem o macaco*
 113. EngT The gorilla . that's right in the photograph
 114. Mar //O macaco ## [pointing]
 115. ? //Primeiro aquela
 116. ?? //###
 117. EngT //Jor . no Fran . sh sh sh.
 118. Fran *O macaco vai ## a banana e o ## vão ##*
 119. ? ##
 120. EngT Ok let's have a look . <PAGE TURN DS17> you're right . Good night gorilla
 121. Mar *Eu sabia*
 122. EngT zzz
 123. ?? //zzzz
 124. EngT //The gorilla's asleep
 125. JP //A banana *em cima*
 126. EngT The /banana . they're all asleep together . Good night Gorilla
 127. Mar /A banana
 128. RR Sandie *vai-se embora*
 129. EngT *E vou-me embora tá bem? e volto amanhã*
 130. Fi *Foi pequenininho*
 131. Ed Goodbye Sandie . goodbye Charlie . *as melhores da Sandie*
 132. EngT Thank you
 133. Jor Thank you

SCHOOL 03 - *Good Night Gorilla* SESSION Nº 1

26th January 2009

Classroom layout

Gui + EdB + Di + Ri + Ni + Bea + Lar	
Mir	Mar
Al	MN + Ren + MA
	RM
	RR
	EdG

Total 16m 01s

1. Mar *Um livro muito giro*
2. Di *É outra história*
3. EngT That's right it's another story [sitting down and getting comfortable]
4. Mar *É um gigante tão grande*

A5.4 - Transcriptions *Good Night Gorilla* classroom read alouds

Annex 5: Transcriptions

5. ?? ###
6. MN Jumper
7. ? Jasper
8. Mir Jus li Jasper
9. EngT *Não isto não é Just like Jasper pois não?*
10. Gui *Este é qual?*
11. EngT *O nome deste livro é Good night Gorilla*
12. ?? Gorilla*
13. EngT /Gorilla
14. Ren */Ena. Eu vi um gorila ## a partir a ##*
15. ?? //###
16. Di // [Standing up waving moving his arms like a monkey] *Gorila . gorila*
17. RR // *O gorila roubou e está atrás do # está atrás*
18. EdB // [imitating a monkey] *Ahh haa oo oo*
19. EngT [Shows yellow face] []
20. Ren *Eu vi um filme com um gorila que partiu a asa do avião*
21. EngT *Foi? ahh*
22. Di *Eu também /vi*
23. Ren */E morreu*
24. EngT //##
25. ? //Quem?
26. Mir // *Eu também vi na televisão*
27. Di */Eu também*
28. ?? /###
29. EngT *Rod tu disseste uma coisa . o que é que tu disseste amor?*
30. MA *O gorila roubou:*
31. EngT *:O Rodrigo [Pointing to Rod] o gorila?*
32. RR *O gorila roubou a chave ao polícia*
33. EngT *That's right a key [Pointing to the key] . mas deixa-me só dizer que Good night Gorilla quer dizer boa noite Gorilla. /OK? e Rodrigo tu achas que este senhor é um polícia?*
34. Ren */Good night Gorilla*
35. ?? *Não*
36. MA *É bófia*
37. Ren *É bófia*
38. EngT *É bófia? que é que é uma bófia?*
39. Mir */Uma bofia é tipo polícia*
40. Ed */Bófia é polícia*
41. EngT *Eu não gosto muito a palavra bófia . é polícia?*
42. PreT *Tem a ver com outros trajectos*
43. EngT *Não sei se isto é uma polícia . a polícia normalmente /não está assim vestido.*
44. PreT */O que é que ele leva na mão?*
45. Ni *//É uma lanterna*
46. Mir *//Sandie ###*
47. ?? ###
48. EdG *É uma lanterna*
49. RM *É uma guarda costas*
50. EngT *Guarda costas . achas que é guarda costas?*
51. Mir Sandie
52. Ren *Sim*
53. EdG *Não . é uma lanterna*
54. EngT *Ele leva uma lanterna . a torch. ok Mir*
55. Ren *Pra procurar*

Annex 5: Transcriptions

56. EngT Mir
57. Mir *A bôfia é palavra inglês que diz polícia.*
58. EngT *Não . não é uma palavra inglesa bôfia não é inglesa . é portuguesa . é uma palavra feia*
59. Mir *Mas a minha mana diz que é em inglês*
60. EngT *Mas não é*
61. PreT *Mas não é bonito dizer. há polícia . não é precisa dizer bôfia*
62. Mir *A minha mana diz que trousers não é trousers que diz em inglês . mas eu digo assim é memo trousers também a professora de inglês diz*
63. EngT *Então o que ela diz que é trousers? [2s] ela diz que é pants*
64. Mir *Não*
65. ? *O que é pants?*
66. EngT *Mas é trousers . mas não faz mal*
67. ? *Pants é trousers*
68. EngT *Vou virar o livro [turning book to show BACK COVER] para ver se vocês conseguem adivinhar qual é o trabalho do senhor*
69. Mir *É os animais*
70. Ren *Ah é encontrar animais.*
71. EngT *Talvez o trabalho dele é encontrar animais . será?*
72. RM */Zoológico*
73. Ren */É dar comida a jardim zoológico*
74. EngT *RM . /o que é que tu disseste amor?*
75. Mar */ Uma girafa*
76. RM: *O dono do jardim zoológico*
77. EngT *Talvez é o zookeeper . o dono dos animais no jardim zoológico não é? o zookeeper . /Mar tu disseste [Pointing to the giraffe]*
78. Ri */Tá ali um leão*
79. Mar: *É uma girafa*
80. EngT *In English? can any one tell me in English? giraffe*
81. ?? *Giraffe*
82. EngT Ri
83. Ri: *Tá ali um leão*
84. EngT *A lion . yes a lion what /about this one here? Bea*
85. Bea */Sandie*
86. Bea *Elefante*
87. EngT *An elephant . that's right Di*
88. ?? *Elephant*
89. Di: *Tá ali uma banana*
90. EngT *A banana . /yes a banana . EdB*
91. ?? */Sandie*
92. EdB *Tá ali uma ratazana*
93. Mir *A mouse*
94. EngT *A mouse actually é um tatu*
95. Ren: *É uma ovelha*
96. EngT *No é um tatu . vocês sabem o que é que um tatu? é Um armadilo. tatu. /não? /não sabem? /então olha agora vão aprender sobre tatus agora*
97. RM */ É uma papa*
98. Mir */Oh Sandie*
99. RM */ É uma papa formigas*
100. Mir *Sandie mas sabe*
101. EngT *RE? não vejo a mão no ar . não deixa-te falar*
102. Ren *Olha um porco /pequeno [Pointing at the armadillo]*
103. PrT */Olha este menino diz que é uma papa formigas*
104. EngT *É parecido com um a /papa formigas*

Annex 5: Transcriptions

105. Ren /Pig
 106. PrT *Diz que tem /uma #*
 107. MA /Pig pig pig.
 108. EngT A pig? no it's not a pig . it's a hyena . *a hiena* . a hyena
 109. Ren Hyena
 110. MA Sandie Sandie *tá ali um bicho azul.*
 111. EngT Here? that's the *tatu* . that's the armadillo . ok?
 112. Ri Sandie *tá ali um porco.*
 113. EngT No it's not a pig it's a hyena . hyena
 114. Mir Sandie *ainda não disse uma coisa*
 115. EngT *Não tens a mão no ar*
 116. Mir [Puts hand up]
 117. EngT Mir
 118. Mir *Eu fiz anos em*
 119. EngT *Oh Mir desculpa não tem nada ver com isso pois não? /já chega tá bem? ok*
 120. Mar /Ó conta
 121. EngT [Reading FRONT COVER] Goodnight Gorilla <PAGE TURN Vf + Tp>
 122. Ren Goodnight gorilla
 123. EngT Goodnight gorilla
 124. Nil *Eha*
 125. EngT There's the gorilla
 126. Di *A bonana*
 127. EngT And a banana
 128. Di Banana
 129. EngT [pointing to the words] Good night Gorilla
 130. ? /Bonanas
 131. Mir /*Macacos gostam de bananas*
 132. EngT That's right <PAGE TURN DS01>
 133. Mir *Ah tá tirar a*
 134. EngT Good night Gorilla
 135. RM *Tá tirar a chave para sair para:*
 136. EngT :He's going to steal the keys ahh.
 137. RM *Da jaula*
 138. EngT Going to escape
 139. Ren *Mais bananas* [points towards the book]
 140. EngT Lots of bananas
 141. EdB Bonana
 142. EngT Yes banana
 143. Mar *Olha ali um balão*
 144. EngT A balloon
 145. MA *Porque foi dia da festa*
 146. EngT Maybe . *talvez.* /Bea
 147. EdG /*Eu estou a ver um rato*
 148. Ren *Aonde?*
 149. ? *Estou a ver uma bicicleta*
 150. EngT /Sh sh sh Bea
 151. EdG /*Ao pé da porta* [pointing towards the book]
 152. Bea ##
 153. EngT *Não* consigo ouvir amor . diz mais alto*
 154. PreT *Diz alto*
 155. Bea *Macacos comem bananas*
 156. EngT OK Ri
 157. Ri *Ele está a tirar a chave para sair da prisão*
 158. PreT /*Da jaula.*

Annex 5: Transcriptions

159. EngT No . it's a cage isn't it? it's a cage isn't it?
 160. RM *O que é isto?* [moves on knees to book and points at the toy gorilla]
macaco?
 161. ? *Rato onde?*
 162. Bea (...)
 163. RM (Moving towards the book and pointing) *O que é isto? Macaco*
 164. EngT Ahh
 165. Ren *É o filho*
 166. MA *É um peluche*
 167. EngT It's a gorilla . /it's a gorilla . just /like the gorilla
 168. ? */É um peluche*
 169. Ren */Não é nada*
 170. Mir *Éééé*
 171. Ri *//Just like gorilla [Looking at Di] . just like gorilla [looking at RM]*
 172. Mir *//Oh Sandie parece um //parece um /parece um teddy*
 173. Ren *//É o filho*
 174. ? */Um peluche*
 175. Ren */Não é nada um peluche*
 176. EngT */Yes*
 177. Ri *Não é nada teddy*
 178. EngT *Parece um little gorilla just like the gorilla*
 179. MA *Oh Sandie é um peluche?*
 180. EngT *Não /sei*
 181. Ren */É é o filho /que eu sei*
 182. Di */[Moves on knees towards the book]*
 183. EngT *Di volta para o teu lugar*
 184. Ren *[moving forwards] Deixa-me ver*
 185. EngT *[Closes book]*
 186. Ren */[Moves back to place]*
 187. Gui */É um peluche filho*
 188. Ni *Vira*
 189. EngT *[Opens book again] É um peluche filho.*
 190. EdG */Não é nada*
 191. EngT */Sabes que quando o livro fica na biblioteca vocês podem ver também*
. mas eu penso que é um peluche . mas não é vivo / mas não sei
 192. PreT */Já se vê melhor*
 193. Ri *Tá a dormir escalhar*
 194. EngT Maybe
 195. EdG *Não é nada . /é o filho*
 196. Mar */Ta ali a lua*
 197. EngT Yes it's a moon . well done . it's a moon . a moon. ok <PAGE TURN
 DPS02>
olha vês o Ri tinha razão . he's escaped
 198. Ri *Saiu da prisão*
 199. Ni */### [To Ri]*
 200. PreT */Não é prisão é jaula*
 201. ? *Uma jaula*
 202. EngT Di can you sit down please . sit down
 203. Di *Olha . tá a li uma banana [pointing]*
 204. EngT A banana
 205. Mir And banana ##
 206. EngT And a mouse . a banana and a mouse
 207. ? Banana
 208. Ri *Olha as chaves . já tirou-a*
 209. EngT That's right he's got the keys . ahh <PAGE TURN DPS03>

Annex 5: Transcriptions

210.	??	//[NOISE 4 secs]
211.	Mir	// <i>Vai libertar o elefante</i>
212.	Ri	// <i>Vai abrir a jaula ao elefante</i>
213.	EngT	Ahh . you think he's going to:
214.	RR	: <i>É um /peluche. Aquele pequenino é um peluche</i>
215.	Ren	<i>/Vai libertar</i>
216.	EngT	He's going to free the elephant
217.	Nil	<i>Não é nada é outro bebé</i>
218.	RR	<i>É um peluche</i>
219.	EngT	It's a /little it's a little elephant just like the elephant
220.	Di	<i>/É peluche</i>
221.	Ri	<i>Eha [to Ni]</i>
222.	MA	<i>É peluche</i>
223.	EdB	A ball . <i>estou a ver a ball</i>
224.	EngT	A ball . well done a ball . look [Pointing to the speech bubble] Goodnight /Elephant . Goodnight /elephant Bea
225.	Ric	<i>/Tá lá a banana</i>
226.	Bea	<i>/Sandie</i>
227.	Di	[whistling] Zzzz
228.	Bea	<i>Eu já vi /eu já vi os /desenhos animadas do Babar</i>
229.	Mar	<i>/A banana</i>
230.	EngT	<i>/A banana</i>
231.	??	// <i>Babar</i>
232.	MN	// <i>do Babar</i>
233.	EngT	//Ah Babar . well done /Bea. /it's a Babar elephant isn't it?
234.	Di	<i>/Babar</i>
235.	?	<i>/### é do Babar</i>
236.	Di	//[To Gui] <i>Não é ## é Babar</i>
237.	?	// <i>Oh Bea eu também vejo</i>
238.	?	// <i>É no canal dois. É no canal dois.</i>
239.	?	// <i>Eu também vejo</i>
240.	?	// <i>Eu também vejo</i>
241.	EngT	[Shows the yellow face] Sh sh sh <PAGE TURN DS04>
242.	Nil	<i>Já tirou o elefante</i>
243.	EngT	Yes he has hasn't he?
244.	Mar	<i>Agora o leão</i> [Pointing towards the illustration]
245.	EngT	Good Good night lion
246.	Di	Lion
247.	Mir	<i>O polícia continua a / dormir</i>
248.	Ri	<i>/Tá a li uma banana</i>
249.	EngT	<i>/The zookeeper?</i>
250.	Al	<i>/Ó Sandie</i>
251.	Mir	<i>Fogo . dorminhoco</i>
252.	Al	<i>Sandie . olha ali a banana</i>
253.	RM	<i>/Onde está o peluche do leão?</i>
254.	EngT	<i>/A banana that's right</i>
255.	RM	<i>Onde está o peluche do leão?</i>
256.	EngT	Where's the little lion? I don't know
257.	Mir	<i>/Estou a ver uma coisa estranha</i>
258.	Ren	<i>/Não há . do leão não há</i>
259.	EngT	No no little lion
260.	Mir	<i>Ó Sandie é dorminhoco</i>
261.	EngT	Eh he he
262.	Ren	<i>Está a dormir a andar</i>
263.	EngT	<i>Ele não está a perceber nada pois não?</i>

Annex 5: Transcriptions

264. ?? *Não*
265. EngT Oh ho <PAGE TURN DS05>
266. Mar *O elefante*
267. EngT The elephant
268. ?? ###
269. Ri *Tá a li o peluche da / girafa*
270. Ren */ Olha a girafa pequeninha*
271. EngT A giraffe
272. Di [Moving towards the book on his knees] *Olha aqui o peluche* [Points to the illustration]
273. EngT *[Closing book] Desculpa mas não pode ser . / não pode ser*
274. PreT */ Não saiam do lugar*
275. Gui *A girafa tem um peluche e aquilo também*
276. EngT That's right we've got a / little giraffe just like the giraffe . a little hyena just like the hyena . and [Pointing to the speech bubbles] Good night Hyena and Good night Giraffe
277. MA */ Olha aí o peluche* [Pointing towards the book]
278. EdB *Ele continua a dormir*
279. EngT He doesn't know does he?
280. Di *É dorminhoco*
281. EngT <PAGE TURN DS06>
282. ? *Oooo*
283. EngT And here's the armadillo
284. Mar *Uma girafa*
285. EngT A giraffe / that's right
286. Gui */ E tem um peluche*
287. Ri *Tá ali o leão*
288. EngT */ A lion*
289. Di */ E tem um peluche*
290. EngT Yes look . yes. the armadillo's got . is it the same as the armadillo?
291. Ri *Agora vai tirar o le . a ele*
292. MA */ É leão*
293. EngT */ Achas que sim? vamos ver* [pointing to the speech bubble] Good night Armadillo
294. Mar *Lua* [Pointing towards the book]
295. ? *Não*
296. EngT The moon Mar . well done it's the moon
297. Nil [Mouthing] Moon
298. Di *Um balão*
299. EngT A balloon it's the pink balloon
300. Mir *Tá ali banane*
301. EngT And a banana
302. EdB A bonana
303. Ri *Olha ali a lua* [pointing towards the book]
304. EngT A moon yeah Mar said that
305. Mar *Uma lua*
306. EngT A moon
307. Ren *Olha a lua em cima* [getting up and pointing to the moon]
308. EngT A moon . a moon
309. Ri *Olha um peluche*
310. EngT <PAGE TURN DS07>
311. Mar *Uma girafa* [pointing]
312. Ren *Sairam do jardim zoológico*
313. EngT That's right . / there's the zoo.

Annex 5: Transcriptions

314. EdG / *Ainda está a dormir*
315. EngT He's still sleeping.
316. ? Ha ha
317. Al *Olha o pequenino* [pointing to mouse]
318. Nil ### *casa*
319. Mar *Ó Sandie a tua história é muita gira*
320. EngT OK . *Nil o que é que tu disseste?*
321. Nil *Vês que eles vão a casa do senhor*
322. EngT Ahh . they are going to the zookeeper's house . ha . *achas que sim?*
/vamos ver. <PAGE TURN DS08>
323. Nil /[Nods head]
324. Lar [Giggles and snuggles up to Bea]
325. ?? *Sim*
326. EngT Yes
327. Al *Foram todos*
328. Mir *A giraffe entrou:*
329. EdB *:O Nilton diz toda a verdade/*
330. Mir *Ele entrou e o leão e o ratinho entrou /e o ## também entrou*
331. EngT /They all did didn't they? the
mouse
332. ?? ###
333. Ren *E o pequenino* [gets up and pointing to the illustration]
334. EngT There look
335. MA Tigre
336. Ren */É um pequenino tigre*
337. Mir */Sandie*
338. EngT Tiger?
339. RR *É um trigre é é . o pequenino é um trigre*
340. EngT *Mir*
341. EdB *Não é trigre é tigre*
342. EngT *Mir*
343. Mir *Estão todos em conjunto entra na casa /do senhor*
344. EngT /That's right they are all in the
zookeeper's house.
345. MA *Ele vai parar casa*
346. EngT *Al sh sh sh . Al?*
347. Al *Tá ali uma banana*
348. EngT That's right . the mouse has got a banana . MA
349. EdB *Olha aqui o ratinho* [moves from his place to touch the book]
350. EngT MA. MA
351. MA *Eles estão ###*
352. EdB *Eu estou a ver o ratinho*
353. EngT <PAGE TURN DS09> A mouse a mouse
354. ?? //###
355. ? // # do senhor
356. Di //Olha a mulher
357. EngT Ah. they're in the bedroom
358. Di *É a mulher*
359. EngT That's right. that's the zookeeper's wife . she's asleep
360. Gui *E depois o senhor descobre*
361. EngT *Achas que sim?*
362. Al *Eu acho*
363. Mar *Eles estão a dormir*
364. EngT They're sleeping . that's right
365. Ren *Alguns estão acordados*

Annex 5: Transcriptions

366. EngT But the gorilla's . he's awake . yep
 367. Ren *Está com sono o gorila*
 368. EngT /Ha ha ha
 369. PreT /*Estão todos ##*
 370. Gui *Esta parte é bué da fixe*
 371. EngT Ha ha ha <PAGE TURN DS10>
 372. PreT *A história é engraçada*
 373. Gui *O gorila a dormir*
 374. ? *Ohh*
 375. Ri *Olha ##*
 376. EngT Look at the gorilla. /*ah vamos ver o que é que senhora diz.* Good night dear. *ela esta a dizer boa noite marido* Good night dear
 377. ? /*É é é*
 378. ? Goodbye gorilla
 379. EngT Goodnight <PAGE TURN DS11>
 380. EdB *Ele está a dormir na gaveta*
 381. PreT Good night
 382. EngT [Pointing to the speech bubbles] (Using different voices) Goodnight Goodnight Goodnight Goodnight Goodnight Goodnight
 383. Mar [Points at all the words as EngT says them] goodnight goodnight
 384. EdB *É todo good night?*
 385. EngT *É tudo good night*
 386. MA *São os bichos*
 387. EngT *São os bichos a dizer good night*
 388. Mir *Sandie . são porque estão a dizer boa noite a todos os animais*
 389. EngT That's right
 390. Ren *Eu sei . isto é o gorilla* [pointing to the top word on the left page]
 391. EngT That's the gorilla is it?
 392. MA: *E isto é a girafa* [Points to the word on the top right]
 393. EngT That's the giraffe
 394. ?? //###
 395. Mir //Isto é o leão? [pointing]
 396. EdB //[Pointing to the page] *E isto é o ratinho*
 397. Ren *É o leão?*
 398. ?? /###
 399. EngT /No it's the mouse the mouse
 400. MA *E este é a girafa* (pointing to the big speech bubble on the left page)
 401. EngT That's the giraffe . [closing book]Ok right . now can you sit down please?
 402. EdG *Acabou?*
 403. EngT *Não não não acabou só que os meninos #*
 404. PreT *Saem e não deixam contar*
 405. EngT *Pois não* [opens book] <PAGE TURN DS12>
 406. ? /Oh
 407. PreT /Oooo
 408. Ren *É a mulher*
 409. EngT It's the wife? do you think it is? hah
 410. Ren [Nods head]
 411. Nil *É a mulher*
 412. EngT <PAGE TURN DS13> *Tens razão Ren . look it's the wife . hah*
 413. Ri *Que patroa*
 414. EngT //Ha ha ha
 415. Ren //He he he
 416. Gui //He he he

Annex 5: Transcriptions

417. ?? [laugh]
 418. Ren *Foge gorila*
 419. Gui *Foge se não a mulher apanha*
 420. EngT Ha ha ha
 421. EdB */Foge porque se não ela te bate*
 422. Ren */[Pretending to be frightened and shying away]*
 423. EngT <PAGE TURN DS14> Look she takes them back to the zoo
 424. ? *Ó caneco*
 425. Ri *# olha uma galinha*
 426. ?' *###*
 427. EngT *Não*
 428. Gui *E agora vai entrar a mesma*
 429. Mir *Ó Sandie . porque é de fofinho*
 430. EngT */Now they're going back to the zoo*
 431. Ri */Voltaram-se ao zoo*
 432. EngT *That's right they're going back to the zoo*
 433. ? *Agora a mulher /a mulher tem muito tempo*
 434. EngT */<PAGE TURN DS15>*
 435. Nil *Olha ali [Points to towards the book] he he he*
 436. Ri *[Shaking his head] O macaco voltou à mesma*
 437. EngT *Oh so look . let's see what she says Good night Zoo. Good night Zoo*
 438. Ri *O macaco voltou*
 439. EngT *That's right the gorilla and the mouse are /going back to the zookeeper's house*
 440. ? */Outra vez*
 441. Gui */Outra vez*
 442. Mir */Vitória vitória acabou-se a história*
 443. Ri *O gorila ainda está #*
 444. EngT <PAGE TURN DS16>
 445. ? *Olha*
 446. EngT *In the bedroom*
 447. Ri *Olha ali [Pointing towards the book]*
 448. Gui *O gorila*
 449. EngT *The gorilla and the mouse are going into the bed*
 450. Ri *EE aaa*
 451. Di *Olha as chaves*
 452. EngT *The keys that's right . vamos ouvir o que é que eles estão a dizer*
 453. Mar *A banana [Pointing towards the book]*
 454. EngT *A banana. Good night dear. (Whispering) está a dizer boa noite ao marido . (Imitating a sleepy voice) Good night tem muito sono . /acho que ele não está a perceber /o que está a acontecer?*
 455. ? */A he he he*
 456. ?? */###*
 457. Mar *//A banana*
 458. EngT *//A banana . yes that's a banana*
 459. ?? *//[Snoring sound]*
 460. Mir *Está a rressonar*
 461. EngT *Ah ha ha /<PAGE TURN DS17>*
 462. Ri */Sabes o que vai acontecer?*
 463. Gui *Yaaaahhh*
 464. Mar *Estão a dormir [Pointing towards the book]*
 465. EngT *That's right they're asleep . look*
 466. Ri *O rato também está lá*
 467. EngT *The mouse.*

Annex 5: Transcriptions

468. Ren *Olha o rato.*
 469. EngT The mouse . the mouse Good night Gorilla ah /Zzzzzzzz
 470. PreT /Ha ha ha.
 471. MA *Está assobiar*
 472. Di *Depois a mulher*
 473. EngT <PAGE TURN Pp + Rb>
 474. EdB *É lá . parece que o este pé /parece que o pé vai /dar a banana á boca*
 475. Ren */Parece uma mão*
 476. MA */Dormiram*
 477. Ni *Ééééé*
 478. Mir *Tá a li uma coisa*
 479. EngT Ó MA . that's right [Turning page back on] *MA tem razão . dormiram todos juntos não foi?*
 480. MA *Havia*
 481. Ren *Quando acordar /escalhar o dono vai dar um beijinho na cara ao rato e o gorila. BOOMBA ooo ha ha ha (hand movement representing a wack)*
 482. EdB */Olha o rato também está aqui [Coming to the book and pointing at the illustration]*
 483. ?? *//###*
 484. Mar *//A banana*
 485. EngT The mouse <PAGE TURN OO>
 486. Ren *//Booo ahhh*
 487. ?? *//###*
 488. EngT [Closes book] *Ai que foi giro não foi?*
 489. ? *Foi*

SCHOOL 03 - *Good Night Gorilla* SESSION Nº 2
 28th January 2009

Classroom layout

Mir + EdB + Bea + RM + Lar + Ped	
Ri	Al
Nil	EdG + MA + RR
	Ren
	MN
	Gui

Total 12m 50s

- 001 EngT [Holding up the FRONT COVER] Ok that's right so can /you remember?
 002 Di */Macaco*
 003 MA Gorilla
 004 EngT Gorilla . /Good night //Gorilla . that's right good night gorilla
 005 Nil */Gorilla*
 006 ?? *//Gorilla*
 007 RR [Pointing towards book] *O Gorilla /com as chaves*
 008 Di */[Pointing towards book] Olha ali*
 009 EngT *//Sh sh sh [putting finger to lips] // sh sh sh*
 010 EdG *//Olha ó policia*
 011 Di *//Roubou as chaves*
 012 EngT Shh [points with finger to indicate she wants children to put their hand up)
 013 Nil *//###*
 014 RR */O gorilla roubou as chave ao policia*

Annex 5: Transcriptions

015 EngT That's right . yeah he stole the key from the zookeeper . [pointing to the characters in the illustration] Di? [turning book around to show BACK COVER] can you remember the name of the animals?

016 Di *Tá ali:*

017 EngT : In English

018 Di *Um leão*

019 EngT In English? [3 secs] Ri?

020 Ri *Tá ali um leão*

021 EngT /In English . a giraffe. a lion [Pointing to the animals in the illustration] Mi? /can you remember?

022 MA /GIRAFÁ

023 EdB /GIRAFFE

024 EngT In English

025 Mir Banana

026 EngT A banana but what about the animals in English? [Pointing to the animals in the illustration] do you remember? MN?

027 MN *Tuxu. O chumbo*

028 Nil Giraffa (spoken with an English accent)

029 EngT Oh Elephant?

030 MN [Nods]

031 EngT Elephant . Ren

032 Ren Elephant

033 EngT Elephant . ok Lar? [2 secs] can you remember?

034 Lar ###

035 EngT *Não consigo ouvir amor*

036 Lar *O elefante*

037 EngT Elephant . what about this one here? [Pointing to the hyena] can you remember what this is? hyena

038 ?? Hyena

039 EngT And an armadillo

040 Nil Armad/illo

041 EngT /Armadillo

042 MA *Podes contar a história?*

043 EngT Yep I'll tell the story . ok . [turns book back to FRONT COVER]

044 EdG Gorilla

045 EngT Gorilla yeah . <PAGE TURN Vf + Tp>

046 Mir [Pointing towards the book] *TÁ UMA BANANA*

047 EdB //[Pointing towards the book] BANANA

048 Ri //[Pointing towards the book] BANANA

049 Gui //Good night Gorilla

050 EngT Sh sh sh

051 Di Bonana

052 EngT Shh . *não é preciso de gritar* <PAGE TURN DS01>

053 ? *Banana*

054 EngT A banana /that's right . Good night //gorilla

055 Gui /Good night Gorilla

056 ?? //Gorilla

057 EdG *Ó Sandie . eu gosto muito da bananas*

058 EngT You /like bananas?

059 Di *Eu também gosto:*

060 EngT : Gorillas like bananas

061 EdB *EU GOSTO MUITO PÊRA*

062 Ed Sh sh sh

063 Ri ###

064 EngT Mir. Mir

Annex 5: Transcriptions

065 Mir ### ### o macaco o gorilla está a roubar a chave ao polícia
 066 EngT That's right the gorilla is stealing the keys [imitating stealing] from the zookeeper. Ri?
 067 Ri Tá a tirar as chaves /para sair da jaula para salvar os outros
 068 EngT /Mir diz isso amor
 069 EngT Ah ok. / That's right
 070 Gui /Crawling up to book pointing at the toy gorilla] Teddy
 071 EngT A teddy that's right
 072 Mir /Sandie
 073 Gui /Crawling back and pointing at the book] e livro
 074 EngT A book . a book
 075 EdB É pá . pára
 076 EngT [Closes the book] OOOeee. Qual é a problema hoje? []
 077 Di Sandie
 078 EngT Di
 079 Di Bonana
 080 EngT Banana . there's a banana . good . Al?
 081 Al Muitas bananas
 082 EngT Lots of bananas . that's right . Ren?
 083 Ren Ele está a roubar a chave do guarda costas . da key. /###
 084 EngT /Ele não é guarda costas. Não é guarda costas ele é []?
 085 EdB Pol/ícia
 086 EngT /Zookeeper . não é? ### é zookeeper . and the gorilla is /stealing the keys [miming stealing]
 087 EdB /Os guarda costas são dos escuteiros
 088 EngT Shh . EdB . EdB
 089 Ri [Pointing towards book] Olha bananas
 090 EngT Sh sh Bea
 091 Bea Balão
 092 EngT A balloon that's right . já falámos de banana . <PAGE TURN DSO2> tens de ouvir as coisas dos outros meninos tá bem?
 093 Mir Balon
 094 EngT Ahh there's the balloon again . that's right. /Ri?
 095 EdG /Olha vai salvar os animais
 096 EngT Sit down /EdG sit down
 097 Ri /Está ali one one banana
 098 EngT A banana . /that's right
 099 EdB /O rato já está solto
 100 EngT The mouse? the mouse . the mouse
 101 Ri Banana
 102 Ed ###
 103 EngT The gorilla //has escaped . escaped
 104 ? //Tá ali ###
 105 Di //[Pointing towards the book] Olha ali o ratinho. tá a levar a bonana
 106 EngT Can you tell me in English? how do you say *ratinho* in English?
 107 MA Rat
 108 ?? Mouse
 109 EngT /Di?
 110 EdG /Olha banana
 111 Di Mouse
 112 EngT Ah ha . /well done
 113 La /Banana

Annex 5: Transcriptions

- 114 EdG Banana
 115 Ri *Já está a sair da prisão*
 116 EngT He's escaped . escaped
 117 Nil [To Ri] *Não é prisão é jaula*
 118 Gui *Não é prisão é jaula*
 119 EngT That's right in English / we can say /cage . it's a cage RM
 120 RM /Ó Sandie
 121 MA /Jaula
 122 RM *Não consigo ver*
 123 EngT *Porque o MN não está sentado como deve ser . /pois não? ok? <PAGE*
 TURN DS03> *tu podes ficar de joelho tu se quiseres . tu estás atrás.*
 124 MA /[Returns to sitting on
 his bottom]
 125 EdG /Agora vai:
 126 Ri /Agora tá o elefante
 127 EdG : *agora vai libertar*
 128 EdB *Tá ali BALL . /BALL*
 129 Gui /[Crawling towards book and pointing] Teddy . ball
 130 EngT [Closes book] Ok that's great well done [patting Guilherme] teddy and
 ball . *mas é assim Gui /tu não podes vir aqui porque se tu vais /quer*
dizer que todos os meninos /também vão querer . tá bem? sit down .
good boy. [Opens book]
 131 Nil /Ó Sandie
 132 RR / Ahhh . *olha*
ali Sandie [pointing to Ren]
 133 Ed /*Têm de ficar sentados todos . Ó Ren*
 134 Ren [Moves back to place in circle]
 135 Bea [Pointing to wards the book] *Olha a Babar*
 136 EngT Babar . that's right Beatriz
 137 RR *Babar* [Turning back towards Bea]
 138 Nil *Babar* [pointing]
 139 Di *Babar é o Babar*
 140 EngT It's a /little elephant
 141 ? /*Babar*
 142 Mir Sandie
 143 EngT Mir . Sit down please [Pointing to Gui] sit down
 144 ? *Babar /Babar Babar*
 145 ? /*Babar*
 146 EngT Sh sh let's listen to Mir
 147 Mir *Tá ali um balão e um:*
 148 EngT : *A balloon*
 149 Mir *E o /gorilla vai # o elefante vem cá para fora porque o gorilla saltou da*
prisão
 150 RR /Uma ball
 151 EngT That's right so the gorilla's gonna /open open the cage. Ric.
 152 Di /Sandie
 153 Ri *Está ali uma lua*
 154 EngT A moon. Ok good a moon Di
 155 Di *O senhor está a falar*
 156 EngT That's right . what's he saying?
 157 ?? #
 158 EngT Good night //Elephant
 159 ?? //Elephant
 160 EngT *E acho que não sei se nós lemos o que estava aqui eu acho que não*
[turning back pages] estávamos tão entretidos . o que é que vocês

Annex 5: Transcriptions

acham que ele está a dizer?

161 Ren Good night Gorilla

162 EngT Well done Ren. Good night Gorilla [moves to the other page again]
that's right it's the zookeeper says Good night Gorilla. /Good night
Elephant

163 Bea /[Pointing towards
book] *E ali?*

164 ? Elephant

165 EngT Good night elephant

166 EdG *Ó vira . /good night*

167 EngT /<PAGE TURN DS04>

168 Ri *Ó Sandie por que ##*

169 EngT Di

170 Di *Tá a dormir*

171 EngT He's a sleep . /He's asleep

172 RR /Good night *leon*

173 EngT Well done RR . he's saying Good night Lion Good night Lion

174 ? Good night Lion

175 Mir *Ó Sandie*

176 EngT Mi

177 Mir *Ele vai dizer boa noite aos todos os animais*

178 EngT Al

179 Al *Vai abrir /## do leão*

180 Ri /*Eles vão para casa dele*

181 Nil *Pois da polícia*

182 EngT That's right he's going to open the cage . that's right . good open the
cage [Miming opening something]

183 Di *Com a chave*

184 EngT With a key . with the key . that's right. <PAGE TURN DS05> what
have we got here? /Ri

185 Mir /Cage

186 Ri //### Giraffe

187 EdG //[Opens mouth and pretends to be surprised]

188 EdB //Girafa

189 RR //Girafa

190 ?? //Giraffe

191 EngT That's right. /Sh sh sh.

192 RR /Good night /girafa

193 Ri /Saltou o animal

194 ? Good night /giraffe

195 EngT /Good night hyena . Good night giraffe

196 EdB Giraffe . *eu já tinha adivinhado*

197 EngT Sit down EdG please . sit down <PAGE TURN DS06>

198 Mir Sandie *eu levantei o dedo*

199 Di *Agora é a última chave*

200 EngT That's right . /it's the last key isn't it? one key

201 EdG /*Olha o balão.*

202 EdG *Ó Sandie olha o balão* [coming on his knees to the book]

203 Mir ##

204 EngT A balloon . a balloon

205 Di *O que é que ele tem ali?*

206 EngT What's this? armadillo it says Good night Armadillo

207 ? *Ah ho*

208 EngT Good night Armadillo

209 MA *Ele ainda está a dormir*

Annex 5: Transcriptions

210 EngT Yes the zookeeper? /he's asleep yeah?
211 Ren /*Olha o balão no céu*
212 Di *Olha o balão no céu*
213 EngT The balloon . the balloon
214 MA *O /balloon*
215 EngT /Listen . listen to Ni
216 EdG /*Olha o balão no ar*
217 Nil *Os animais vão para casa do senhor*
218 EngT That's right . they're going to the zookeeper's house aren't they?
219 EdG [Nods in agreement]
220 EngT Ri?
221 Ri *Tá lá o balão a voar pelo céu* [following the trajectory with his finger]
222 EngT The balloon . *não foi isto que o Di disse? temos de ouvir os outros*
meninos também . <PAGE TURN DS07> ahh
223 MA *Eu não disse nada*
224 EngT That's right . they're going to the zookeeper's house . /MA
225 RM /*A senhora vai*
descobrir que eles estão lá em casa
226 EngT That's right the wife the zookeeper's wife . /MA MA
227 Di /*A dormir*
228 MA *O gorilla vai saltar vai dormir # com o ratinho*
229 EngT That's right . the gorilla and the mouse are going to sleep . Di?
230 Di *Eles vão:*
231 MA *: entrar*
232 EdG *Na casa do senhor*
233 EngT Yes .the zookeeper's house
234 Di *Para casa e depois e depois vai o gorilla sozinho / mais o ratinho e come*
a banana
235 Mi / *e a mouse*
236 EngT OK. / Ren. Sh sh sh
237 EdG /*Come a banana*
238 Ren *O gorilla vai para cama:*
239 EdB ###
240 EngT :He's going to bed
241 Ren *E depois a mulher do homem vai levar os animais a quinta*
242 EdG ###
243 ?? ###
245 EngT ### ok? <PAGE TURN DS08> Ahh . in the house
246 Di *Ele tá:*
247 EngT :In the house <PAGE TURN DS09> ah . in the bedroom. oh no in the
bedroom and who's this? the zookeeper's wife
248 EdB No. Oh no
249 EngT Oh no. yes . oh no <PAGE TURN DS10> are they going to go to
sleep? the zookeeper's wife says Good night dear *boa noite querido .*
querido marido porque eles são casados <PAGE TURN DS11> (using
different voices) [Pointing to the speech bubbles] Good night. Good
night. Good night. Good night. Good night. Good night. Good
night.
250 EdB [Pointing towards the book] *Falta a girafa*
251 RR [Pointing towards the book] *E então é aquilo*
252 EngT We said that one Good night. Good night.
253 Ren *Essa é a girafa* [Pointing towards the book]
254 EngT That's the giraffe is it? (using different voices) [Pointing to the speech
bubbles] Good night. Good night. Good night. Good night. Good
night. Good night.

Annex 5: Transcriptions

255 Ri [Pointing towards the book] *É a mulher.* /[] *aquela media tá o macaco*
 256 EngT /That's the wife?
 257 EngT That's the monkey the gorilla you think so?
 258 RM *Eu acho que é o ratito*
 259 EngT You think it's /the mouse? *olha vamos ver. se nós viramos esta folha*
nós conseguimos ver . giraffe [opening two pages to check]
 260 EdB /#
 261 Ren *Aquilo é o elefante*
 262 EngT Elephant . what's that one?
 263 ? *O macaco*
 264 RR *O macaco*
 265 EngT The mouse
 266 RR Mouse
 267 EngT The mouse
 268 Gui Mouse
 269 EngT *Vês que o RR tinha razão não é?*
 270 Nil */Tá na gaveta*
 271 EngT /The mouse . that's right in the drawer
 272 EdG *Para esconder*
 273 Ren [Pointing towards the book] *Aquilo é o leão*
 274 EngT That's the lion?
 275 Ri *Ó vira*
 276 EngT Ready to see if it's the lion?
 277 RM *A girafa é /aquela*
 278 EngT /It's the lion . *vês vocês sabem . não é?*
 279 Mir Sandie #
 280 EdG [On kneespoints to book and moves back to place] *Tigre*
 281 ?? ###
 282 ?? *Tigre*
 283 ? *Ó vira*
 284 EngT A tiger? it looks like a tiger . it's a hyena . hyena
 285 EdG [On knees and points to book] A hyena
 286 EngT EdG sit down please
 287 RM */Aquela é #*
 288 EdG /[On knees and points to book] A hyena
 289 EngT Sh sh . the hyena and the armadillo. so who's this here? who's this
 here? [points to the gorilla's speech bubble and turning back to the previous page]
 290 EdG Hyena
 291 Ri *Agora vai descobrir*
 292 Mir Hyena
 293 EngT The hyena?
 294 Di *Não:*
 295 Ren *:A mulher . [] /a mulher . [] /a mulher*
 296 EngT His wife
 297 Ri */Ela vai descobrir*
 298 MA */O rato*
 299 EngT The []?
 300 MA Gorilla
 301 EngT Gorilla . the /gorilla . /the gorilla
 302 ?? /Gorilla
 303 Ri */Ela vai descobrir*
 304 EdB Gorilla
 305 EngT Eduardo can you please sit down
 306 RM *Aquilo ## da girafa*
 307 EngT That's right that belongs to the giraffe . that's right . ok <PAGE TURN

Annex 5: Transcriptions

DS12> haaa

308 Ren *É a mulher*

309 EngT It's the wife . that's right . it's the wife <PAGE TURN DS13> uh ho

310 Ren Uh ho

311 EngT Uh ho

312 Nil *Foge macaco*

313 EngT Ha ha ha [laughing] run gorilla . run <PAGE TURN DS14> back to the zoo

314 Di */####*

315 Ren */E depois vai outra vez para casa o gorila*

316 EngT That's right . back to the zoo

317 MA [To Ren]*E o ratinho*

318 EdB *E o mou e o rato*

319 Ri *E o rato*

320 EngT And the mouse and the gorilla <PAGE TURN DS15>

321 MA *Vão o /caminho*

322 Mir */ O ratinho não chegou a comer a banana. He he he* [laughing to herself]

323 EngT *Não*

324 Ren *Só come quando tiver ###*

325 EngT So we've got the wife the gorilla and the mouse . and the wife says Good night Zoo. /Good night Zoo

326 ?? */Good night zoo*

327 Gui *E eles estão no zoo*

328 EngT That's right

329 Gui *E eles vão para casa*

330 EngT To the zookeeper's house . yeah?

331 Ren *É jardim zoológico*

332 EngT <PAGE TURN DS16> That's right . /in the bedroom . /in the bedroom

333 EdG */Outra vez*

334 Di */[pointing towards the book] Chaves*

335 EngT There's the wife

336 Di *As chaves*

337 EngT The keys . the keys . /there's the wife and she says /Good/night [] shoes . /well done

338 Di */Chave*

339 RR */Shoes*

340 EdG */Ó Sandie*

341 Di */[Pointing towards book] Olha as chaves. Tá a li as chaves no chão*

342 MA Shoes

343 NOISE

345 ?? *###*

346 Ri *[Pointing towards book] Chaves*

347 EngT Sh sh sh . keys Di . sit down MA . sit down

348 ? Shoes

349 EngT Good night dear. (Whispering) *boa noite querido* . (Using a deep sleepy voice) Good night

350 RR (imitating a deep sleepy voice) Good night

351 Ped [Imitates a yawn]

352 EngT They're going to go to sleep aren't they? <PAGE TURN DS17> ohh . there's the gorilla

353 Ri *[Pointing towards book] Já comeu a banana*

354 EngT That's right he's eaten the banana . the mouse says Good night Gorilla the gorilla says Zzzzzzz

Annex 5: Transcriptions

355 Ri *Está a assobiar*
 356 EngT He's asleep
 357 EdG *Outra vez*
 358 EngT He's asleep . he's asleep
 359 EdG *Outra vez*
 360 EngT <PAGE TURN Pp + Rb> *Hoje não . sexta feira tá bem?*
 361 Nil Ee hee [imitates eating a banana hungrily]
 362 EngT There's the gorilla and the mouse
 363 EdB *Parece uma mão*
 364 EngT Yeah [closes book] well done
 365 ?? ###
 366 Di *Vitória Vitória acabou-se a história*

SCHOOL 03 – *Good Night Gorilla* SESSION N° 3
 30th January 2009

Classroom layout

Ped + Ri + Nil + MN		
MA		Kar
RM		Bea
Di		Al
Ren		
Gui	EdB	Lar
RR		Mar
		EdG

Ren / EdB and EdG moved around quite a bit in the first two minutes

Total 10m 02s

001 RR *Tá a roubar a chave* [puts hand up]
 002 EngT That's right. *Nós sabemos o título não é Di ahh RR diz lá .*
 003 RR #
 004 EngT *O título da história*
 005 RR Good bye Gorilla
 006 EngT Good bye Gorilla . well done
 007 [24s interruption]
 008 Di [Hand up]
 009 EngT Di?
 010 Di *Lia macaco* (using a strange accent to sound English)
 011 EngT Gorilla
 012 Gui Good bye gorilla
 013 EngT Good bye gorilla . good bye gorilla . ok well done . can you remember the name of this man?
 014 Gui Good bye gorilla
 015 EngT Who's this man? [Puts book down]
 016 [12s interruption]
 017 EngT [Picks up book] Who's this? [pointing at zookeeper] zoo zoo
 //zoo [Puts hand to ear]
 018 Ren //Zookeeper zookeeper
 019 RR //O pai
 020 RR Zookeeper
 021 EngT Zookeeper . that's right it's the gorilla and the /zookeeper
 022 Mar /O gorila [pointing towards the book]

Annex 5: Transcriptions

023 EngT The gorilla and the /zookeeper
 024 Gui /Gorilla
 025 EngT What's the:
 026 Mar : *Vai roubar a chave a ele*
 027 EngT That's right . can you remember in English? [pointing to keys in the illustration]
 028 Ri Keys
 029 EngT Keys well done . Ri fantastic . ok so we've got a gorilla with a key and a zookeeper [pointing to the illustrations as she labels] /<PAGE TURN DS01 >
 030 Mar / *Tá a tirar a chave*
 031 EngT That's right . yeah . he's stolen the keys . [miming stealing] ok
 032 Di A banana
 033 EngT A banana /Goodnight /Gorilla
 034 Mar /a banana
 035 MA /Gorilla
 036 EngT Good night Gorilla. <PAGE TURN DS02>
 037 RR Good night gorilla
 038 EngT Well done RR . Di?
 039 Mar *Vai tirar a chave*
 040 EngT Sh sh sh Di
 041 Di Good good
 042 EngT Night
 043 Di Night
 044 EngT /Gorilla. ok /Ri?
 045 Di /Gorilla
 046 Mar / *Tá a tirar a chave*
 047 EngT Sh sh sh Ri. *Ó Mar tens de levantar a mão se não não consigo te ouvir tá bem? Ri*
 048 Ri *Ele tá a tirar a chave para sair da jaula.*
 049 EngT That's right he wants to steal the keys . [mimes stealing] *tu sabes dizer keys não é? MA*
 050 MA *Ele vai soltar os bichos todos*
 051 EngT That's right he's going to open [mimes opening something] open open the cage
 052 EdB *Já sabia que era open*
 053 EngT Open . / *Já sabias que era open? ok*
 054 Ri / *Eu também*
 055 EdB BIKE [pointing]
 056 EngT Yes it's a bike . Al
 057 Al *Tá a li um balão*
 058 ? /Bike
 059 EngT /Can you remember in English /Al?
 060 EdB /Ballon
 061 MA //Ball
 062 Ri // *Olha ali um peluche*
 063 EngT //Ba ba balloon
 064 Ri *Olha ali um peluche*
 065 Gui *É a teddy [Speaking to Ri]*
 066 Mar ###
 067 EngT It's a teddy . that's right . it's a Gorilla teddy. Mar?
 068 Mar *Uma lua*
 069 EngT In English can you remember in English? / M m
 070 Nil Moon
 071 MA / Bike

Annex 5: Transcriptions

072 EngT Mooon. good Ni. Lar?
 073 La ###
 074 EngT OK let's turn the page
 075 MA bike
 076 EngT Can we turn the page Gui? can we turn the page? <PAGE TURN
 DSO2> ahh . the gorilla's /escaped he's escaped
 077 Mar /Banana
 078 Gui As bananas
 079 EngT The bananas . that's right
 080 Mar Banana
 081 EngT Bananas . ok Di?
 082 EdB *Outra das bananas # do gorilla*
 083 Di *Rato*
 084 EngT Mouse . oh Di
 085 Di Bananas
 086 EngT Sh sh sh Ri?
 087 ?? ###
 088 ? *A lanterna*
 089 EngT Yes that's a torch . Ri?
 090 Ri *Ele vai salvar os outros animais todos*
 091 EngT That's right . he's going to open /[mimes opening something] open RR .
 open /the /cages . /yes
 092 RR /Open
 093 ? /Open?
 094 EdB */Eu sabia que*
 095 Di */Tá ali um balão*
 096 EngT He's going to free the animals
 097 EdB /Open
 098 Ri */Tá a li um balão*
 099 EngT <PAGE TURN> Open open
 100 EdB Open [pointing towards the illustration]
 101 ?? *Babar Babar Babar Babar*
 102 EdB *Babar*
 103 Di *Tá ali Babar*
 104 EngT That's right there's Babar
 105 EdB //a ball
 106 ?? //### Babar
 107 Nil //Babar
 108 EngT Babar
 109 ?? //###
 110 EdB //A ball [pointing towards illustration]
 111 Ri *Tá ali um ball*
 112 EdB Ball [pointing towards illustration]
 113 ? Shiu
 114 Di *Não é nada é Babar*
 115 EngT And a ball . [pointing to illustration] well done Ri . AI?
 116 AI A ball
 117 EngT Pardon
 118 AL A ball
 119 EngT A ball ok . what's this? [points to elephant]
 120 MA Banana
 121 EngT No that's not a banana
 122 Ri */Elefante*
 123 EdB */Elefante*
 124 EngT An elephant . so what does the zookeeper say here?/ he says

Annex 5: Transcriptions

125 Mar / Babar

126 Gui Good bye elephant

127 Nil Elephant

128 EngT /Good night elephant. <PAGE TURN DS04>

129 Nil /[[Mouths] Good night elephant

130 MA Good bye /leon

131 EngT /Ahh there's the elephant

132 Mar [Pointing towards book] *O leão*

133 RR Good bye *leão*

134 EngT Good bye /lion

135 Mar /[[Pointing towards book] *O leão*

136 EngT It's a lion . it's a lion . that's right

137 RR Good bye leon

138 EngT Good bye lion . so the monkey has opened [mimes opening a cage] /
the cage

139 Ri /Ele
tá a dormir

140 EdB Open

141 EngT Opened . /opened the cage

142 Ri /Ele *tá a dormir*

143 Di *Ele tá a dormir . / é dorminhoco*

144 EngT /He's asleep

145 RR *Mas está acordado*

146 EngT Ha ha. <PAGE TURN DS05> Good night /Hyena ./ Good night
/Giraffe . that's what the zookeeper's saying [Pointing to speech
bubbles]

147 MA /Girafa

148 Mar /A girafa

149 EdB /Giraffe

150 RM /###

151 EdB /[[Points towards the book] Open

152 EngT Open . well done he's /opened the cage . good boy EdB

153 RM /Ó Sandie

154 Mar /Uma girafa

155 RM /Ele *tá a dormir e está a falar*

156 EngT Ha ha ha.

157 Mar *Uma girafa*

158 EdB (Using an English accent) *Giraffa*

159 EngT In English . in English

160 EdB *Girafa*

161 EngT Giraffe . giraffe

162 Ren *Sou eu ##* [Talking to RM]

163 EngT <PAGE TURN DS06> Turn the page and what's this? can you
remember the name of this animal?

164 MA ## [Talking to Ren / RM]

165 EngT An arma /[] an armadillo . armadillo . so the zookeeper says
Goodnight/ armmmmadillo . yeah

166 Ri /vai salvar

167 ? Adeus

168 Di /Agora está acordado

169 Ren /Está ##

170 EngT /The gorilla's got one key for the armadillo's cage . Ri

171 Ri *Ele vai tirar aquele aquele animal também de aí*

172 EngT So he's going to open / [Mimes opening something] the cage . open the
cage . Gui

Annex 5: Transcriptions

- 173 EdB /OPEN
- 174 Gui *Tá a apontar a luz para o macaco libertá-lo*
- 175 EdB *E e e tá a pôr a chave assim* [imitating the gorilla holding the key]
- 176 EngT That's right so he can open the cage
- 177 RR *Ele está a pôr a chave aqui*
- 178 EngT Yes so he can open the /cage . open the cage . <PAGE TURN DS07>
ahh back off they go to the zookeeper's house
- 179 Gui /Open
- 180 EdG *Tá a dormir*
- 181 EngT He's asleep is he? he's asleep
- 182 EdG [Nods head]
- 183 Nil /Ó Sandie
- 184 Gui /[Pointing towards book] *Eles todos vão para a casa do senhor*
- 185 Mar [Pointing to the book] *Eles vão todos atrás do senhorr*
- 186 EngT Yeah . they're all following the zookeeper <PAGE TURN DS08> /ahhh .
in the zookeeper's house.
- 187 Nil /Ó Sandie
- 188 EdB Oh ho
- 189 EngT Oh ho . Di can you sit down? <PAGE TURN DS09>
- 190 MA MOUSE
- 191 EngT Mouse? there's the mouse /and the banana <PAGE TURN DS09> ah .
in the zookeeper's bedroom . in his bedroom with the zookeeper's wife .
ahhh. can you sit down please Di? <PAGE TURN DS10>
- 192 EdB / MOUSE [Pointing towards the book]
- 193 ?? [Laughing]
- 194 EdB */Eu sei esta resposta*
- 195 EngT /What does the wife say? she says Good night dear (Whispering) *boa
noite querido*
- 196 ? #/##
- 197 EdB */É porque já casaram e são amigos não é?*
- 198 EngT *É porque já casaram /e são amigos não é?*
- 199 Mar / *Já estão a dormir*
- 200 EngT That's right they're asleep . they're all asleep
- 201 Ri *Só que só que ela vai acordar*
- 202 EngT *Vai acordar é?*
- 203 EdB *É ela vai olhar para este lado* [Pointing to the left page]
- 204 EngT *Vai? Vamos ver*
- 205 EdB */Vai para este*
- 206 Ren */Vai acordar*
- 207 EngT *Ai é?* she's going to look at the gorilla?
- 208 RR *Vai olhar para o gorila*
- 209 EngT She's going to look at the gorilla is she? <PAGE TURN DS11> ahhh.
(using different voices) [pointing to the speech bubbles] //Good night.
Good night. Good night. Good night. Good night. Good night.
/Good night.
- 210 ALL //Good night.
Good night. Good night. Good night. Good night. Good night. Good
night.
- 211 EdB /[coming to the book and pointing] *Então e este? não disseste esta*
- 212 Ren [Pointing towards the book] *É girafa*
- 213 EngT A giraffe
- 214 Ren [Pointing towards the book] *O elefante. O ratinho*
- 215 EngT The mouse.
- 216 RR Lion
- 217 EngT Gorilla . the lion

Annex 5: Transcriptions

218 Ren [Pointing towards the book] Lion
 219 EngT Hyena and armadillo . RR *estás em frente dos todos os meninos amor* .
 /<PAGE TURN DS12>
 220 MA /*Eu não vejo nada por causa da Ren*
 221 Ren liiooooo
 222 Di *É a mulher*
 223 EngT It's the wife she's [] /(whispering) surprised . yeah
 224 EdB /Ah ho
 225 Ren Ah ho
 226 Di /*Está tudo escuro*
 227 EngT /Ah ho <PAGE TURN DS13> ohhh
 228 ? Oh ho
 229 ? Oh ho
 230 Di /*Quem ###*
 231 Mar /*Todos acordaram*
 232 EngT That's right . they woke up and there's the gorilla
 233 Di *O marido está sempre a /ressonar*
 234 RM /*Foge gorilla*
 235 EngT The zookeeper is always asleep . ah ha
 236 RM *Foge gorila*
 237 EngT Run gorilla run
 238 MA *Uau ##*
 239 EngT Run gorilla run <PAGE TURN DS14> . so back to the zoo
 240 Mar [Pointing towards the book] /*Eles vão atrás dela*
 241 ? /Back to the zoo
 242 Mar *O gorila #*
 243 EngT That's right back to the zoo
 245 RM *Mas o gorila e o rato # e vão outra vez*
 246 EngT That's right. <PAGE TURN DS15> . then here we go . the zookeeper's
 wife says Good night [] zoo
 247 Mar *O leão está a /# nela*
 248 RR /Good night #
 249 EngT That's right . the gorilla and the mouse
 250 Di ## Gorilla
 251 EngT That's right
 252 Ren Good [] night [] zoo [pointing and following the words]
 253 EngT Good night zoo
 254 RR /Good night gorilla
 255 Mar /*Não consigo ver nada*
 256 EngT /EdG. EdG. <PAGE TURN DS16>
 257 EdB /Goodnight #
 258 Di *Chave*
 259 EngT Good night:
 260 MA :/SHOES
 261 ? :/SHOES
 262 EngT That's right . /keys . keys and shoes
 263 Mar /[Pointing towards the book] *BANANA BANANA*
 264 EngT There's a banana . that's right
 265 RR *Rato*
 266 EngT And a mouse
 267 Ped Keys
 268 Gui GORILLA
 269 EngT Gorilla . let's see what the zookeeper's wife says . shh shh
 270 [06s interruption]
 271 EngT So the wife says Good night dear. And the zookeeper says (in a deep

Annex 5: Transcriptions

voice) Good/night <PAGE TURN DS17>
 272 Mar / [Kisses Lar]
 273 Lar *Pará Mar*
 274 Al [Pulls Lar back]
 275 Gui Good night gorilla
 276 Ren Good night . good night
 277 EngT ZZ zz zzz
 278 Ren Good night . good night
 279 EngT They're all asleep . [miming being asleep with hand]
 280 Mar [Pointing towards book] *Olha ele também está a /dormir*
 281 Di */A casca de banana*
 282 EngT That's right the banana skin . the gorilla's eaten the banana skin .
 /asleep . asleep. <PAGE TURN Pp + Rb>
 283 EdB *Esta pé parece uma mão*
 284 Ren Good bye [lies down and puts feet in the air]
 285 EngT Looks like a hand . well done . very good [Closes book]
 286 EdG Goodbye
 287 EngT Good bye Gorilla

SCHOOL 03 – *Good Night Gorilla* SESSION N° 4
 2nd February 2009

Classroom layout

Gui	+RM	+ Ren	+ MN	+ EdG	+ Ri	+ Kar	
Bea							
Mar							
Al		+ RR	+ Ped	+ EdB	+ Nil		Lar
Di	+ Mir						MA

Total 11m 31s

001 EdB Good bye gorilla
 002 EngT Good bye gorilla . good night gorilla
 003 ? ## Gorilla
 004 ?? ###
 005 PreT Sh sh sh . *caladinhos [] para a história começar*
 006 EngT [Shows yellow face] Stop . stop . Nil *se não consegues ver podes ficar de joelho . não há ninguém atrás de ti . ok . ok Nil?*
 007 RM ## *mais para frente*
 008 NOISE [Children moving to get comfortable and to see properly]
 009 EngT Good night Gorilla . *o EdB tinha razão* <PAGE TURN Vf + Tp> Good night Gorilla <PAGE TURN DS01> Good night /Gorilla
 010 Di / Banana
 011 EngT There's a banana . that's right . there's a banana with the gorilla
 012 Mir *Ó Sandie ó vira*
 013 EngT You want me to turn it back?
 014 Mir [Nods head] *o Gorilla está preso na mola*
 015 Ren *Uma mola?*
 016 EngT [Turns page back to VF + TP] *Aquí?*
 017 RR *Não é nada é um roda*
 018 EngT *É um pneu. Não é?*
 019 EdB */Parece ball*
 020 Ren */Parece os pés na água*
 021 EngT That's right . looks like a ball . /looks like a ball

Annex 5: Transcriptions

022 Ren /Tá com os pés na água

023 Bea Não aquilo é um tapete

024 RR Não é eu sei o que é

025 Ren Não é um tapete não

026 ? É uma bola

027 Ren É um é um é um coisa que tem uma bola . é um é um balanço de uma bola [demonstrates swinging movement]

028 EngT É um balanço feito de pneu

029 Ren [Nodding head] Sim

030 MA /Ele tá assim com os pés [Demonstrates a swing movement with his legs]

031 Ren /### ## #[to RM]

032 EngT /Tá a segurar com os joelhos não é assim [grasps the book to demonstrate how the gorilla is hanging]

033 Ren /### ## ## [talking to MN] /### ##

034 RR /E ele quer ele está a buscar a banana

035 EngT /That's right he's going to get the banana

036 ? Não #

037 EngT Ren Ren . sh sh sh /<PAGE TURN DS01> what does the zookeeper say?

038 RR /Good bye gorilla

039 EdB [Pointing towards the book] BANANA

040 Mar BALÃO

041 EdB [Pointing towards the book] Balon

042 EngT [Closes and opens book quickly] What does the zookeeper say?

043 Nil Good night

044 EngT Good night /Gorilla

045 ?? /Gorilla

046 EngT OK RR?

047 Mar Tá ali um balão . tá ali um balão

048 EngT Mar [Hand movement to be quiet]

049 RR Good night gorilla

050 EngT OK AI?

051 AI Tá ali o balão

052 EngT There's a balloon . can you say in English?

053 EdB Balloon

054 EngT /Balloon . Bea what can you see?

055 ? /Balloon

056 Bea Um a macaco /está a tirar a chave

057 EngT /Can you tell me in English? ahh the gorilla's going to steal [miming a stealing action] the []

058 MN //Key

059 Ped //Key

060 MA /Chaves

061 EngT /Key . well done MN . the key . it's a key isn't it . Lar?

062 EdB Parece kiwi

063 ?? ###

064 EngT Parece kiwi . ok . key. key . Lar? Sh sh sh Lar. Di. [using hand signal to stop Di] Lar

065 RM Também parece um ##

066 Lara Tá li uma #

067 EngT Babar . no? that's a gorilla . a little gorilla

068 Lar [Nods head]

069 EdG /Sandie . Sandie . [Points towards book] tá ali a roda

070 MA /Eu não vejo nada

Annex 5: Transcriptions

071 EngT That's right *Olha / tá aqui a roda que vocês tiveram a falar aqui não? não é igual*

072 ?? /## ## ##

073 ?? *Sim*

074 EngT *Parece que sim .*

075 Di *Tá ali mais escuro o branco*

076 EngT *É porque é de noite não é? it's /a wheel . a wheel. [making circular wheel motions with hand] Al can you sit down please?*

077 RR /Good bye Gorilla

078 Mir Sandie

079 ? *Eu ainda não disse*

080 Ren *Tá ali a bike*

081 EngT There's a bike good . Di?

082 MA /E TÁ ALI A MOUSE [points towards book]

083 DI /Tá ali bonana

084 EngT A banana

085 MA *E tá a mouse*

086 EngT /Mir?

087 EdB /Balloon . balloon . /balloon [points towards the book]

088 RR /Olha mouse

089 ?? ###

090 EdB /A bicicleta

091 EngT /Banana já foi . sh sh sh . Mir

092 PreT *Olha. / ninguém pode falar*

093 EdB /A bicicleta

094 EngT Sh . já foi dito já foi dito amor. Mir. / listen to Mir.

095 ? /Eu não disse nada

096 ?? //###

097 ? //## Bicicleta

098 EngT // [Closes book]

099 PreT Ó Ren

100 EngT [Opens book]

101 Mi Ó Sandie . *tens de levantar* [pointing to the yellow face] *tá ali lixo* [pointing towards the book]

102 MA *Onde?*

103 EngT [Nods head] <PAGE TURN DS02> oops a daisy . who's coming next?

104 EdB *Ainda bem*

105 EngT The gorilla's /escaped. /he's opened the /door

106 EdB /Tenho meias nas calças.

107 Mar /Olha a banana

108 EdB /Open

109 EngT Opened the door . Gui

110 MA Ó Sandie

111 EngT Sh sh. Gui

112 Mar *Tá ali uma /banana*

113 Gui /Ele tá com o ratinho . o mouse

114 EngT He's /with the mouse . that's right . the gorilla and the mouse opened the door [miming opening a door] RM?

115 Mar /Tá ali uma bola

116 RM *Ele vai soltar o elefante*

117 EngT That's right . he's going to open the door for the elephant

118 EdB Open open

119 EngT Open the door . Mir?

120 ? *Eu não disse*

121 Mir *Tá ali um balão*

Annex 5: Transcriptions

122 EngT A balloon . ok . espera . Mar
 123 Mar *Tá ali uma banana*
 124 EngT A banana . MA
 125 MA *O gorilla conseguiu tirar as chaves e conseguiu tirar as chaves e conseguiu tirar outra vez o macaco*
 126 ? *Porque ele estava ##*
 127 EngT *Como é que ele conseguiu?*
 128 MA *Tirar os dois vezes*
 129 EngT *Não sei . tirou duas vezes foi? <PAGE TURN DS03>*
 130 MA *Foi*
 131 EngT *Tirou estava a tentar tirar de aqui*
 132 PreT *Do cinto*
 133 EngT [Turns back a page DS02] *e depois já tinha tirado aqui não é?*
 134 MA *Tirou uma*
 135 EngT *Só tirou uma /vez e esta vez que ele tirou*
 136 EdB */Tirou esta e depois aquela era a última chave*
 137 RR *Por que é que ele está assim?*
 138 EngT *Porque depois está aqui já saiu e já está aqui com o zookeeper não é?*
 139 Bea *Mais o ratinho*
 140 Gui *Mais o mouse*
 141 EngT <PAGE TURN DS03> ok here we go with the elephant
 142 EdB *Eu estou a ver Babar aí*
 143 ? *Babar*
 144 EngT Babar? Yes there's Babar . what does the zookeeper say?
 145 ?? *Babar Babar bar bar*
 146 EdB Zoo
 147 EngT Good night /elephant
 148 ?? /elephant
 149 ?? ###
 150 EngT Ren. Mir?
 151 Mir Balloon
 152 EngT A balloon . well done Di
 153 RR */Não é balloon é ball*
 154 Di */Tá ali a Babar*
 155 EngT There's Babar . Babar the elephant
 156 RR *É o Babar*
 157 EngT <PAGE TURN DS04>
 158 Bea /Good night
 159 ? */Balão*
 160 EngT Good night /Lion. Good night Lion
 161 Di */É Babar*
 162 ?? ###
 163 EngT Good night Lion Rod
 164 RR Good night lion
 165 EngT Good boy . Mir
 166 Mir *Ele vai soltar the lion*
 167 EngT The lion . that's right he's going to open:
 168 EdB :Open
 169 EngT Open the door for the lion . MA
 170 MA *Ele vai a dormir e vai a dizer Good night*
 171 EngT He's going to sleep . he's going good night
 172 Di *E está a apontar a []*
 173 EngT Torch . torch
 174 Gui Giraffe . giraffe
 175 EngT Giraffe . it's the giraffe next? <PAGE TURN DS05> Haa

Annex 5: Transcriptions

176 ?? ###
177 MA Hyena
178 EngT Hyena and the giraffe he says Good night /Hyena./ Good night
Giraffe . that's right. <PAGE TURN DS06>
179 ?? Hyena
180 ?? /Hyena. Good night Giraffe
181 Gui /Good night Giraffe
182 EngT
183 Di *Agora*
184 ?? ###
185 EngT Ohhh . what's this? /Ar . ma ./dillo. So the zookeeper says Good
night Armadillo
186 EdB /Oh ho
187 ?? /Dillo
188 ?? ####
189 RR *Bala* (puts hand up) *balão*
190 EngT There's a balloon . it's very little isn't it? far away . Mir
191 ? *É tão bom*
192 Gui *É a última chave*
193 EngT Uh hu . it's the last key . well done Gui
194 Gui *O macaco foi o primeiro agora é o ###*
195 Di ##
196 Mir *Eu não disse nada*
197 EngT *Não disseste nada*
198 Mir *Eu estava calado*
199 EngT *Então vá*
200 Mir *Tá ali um biberão uma boneca e uma chupeta*
201 EngT That's right . a toy there isn't it? Bea?
202 Bea *Tá ali um biberon*
203 EngT It's a bottle . a baby bottle
204 RR *Não é um biberon é um biberão* [speaking to Bea]
205 ? *É biberão*
206 Ren */Não é biberão .* [speaking to RR] /tu disseste biberão não é assim que
se diz
207 Di /###
208 EngT /Good night . good night . ok
<PAGE TURN DS07> RIGHT . BACK TO THE ZOOKEEPER'S /HOUSE
209 EdB /Oh ho
210 EngT Oh ho
211 Mar *Tão ali os animais /atrás dele*
212 Mir /Sandie
213 EngT All the animals that's right
214 Mir Sandie . Ó Sandie . Um zoo
215 MA Good night zoo
216 EngT Good night zoo says the zookeeper
217 RR Good night . good night /Gorilla
218 EdB /Hyena
219 EngT Good night gorilla
220 EdB Hyena
221 EngT Hyena and the giraffe
222 [NOISE]
223 EngT [Holds up yellow face]
224 Mar *E quem está a portar mal?*
225 EdB *Não. É quem portar menos*
226 PreT *Ren passa por aqui*

Annex 5: Transcriptions

227 Ren / [Sits next to the PreT]
 228 MA [Disappears from film]
 229 Nil / *Ó Sandie . eles vão para casa do senhor*
 230 EngT That's right they're going to the zookeeper's house
 231 EdB Oh ho
 232 EngT Oh ho . <PAGE TURN DS08>
 233 EdB Oh ho
 234 EngT They're in the zookeeper's house . Bea
 235 Bea *Olha a girafa*
 236 EngT The giraffe.
 237 Bea *Vai partir a casa do senhor*
 238 EngT That's right . ha ha ha. <PAGE TURN DS09>
 239 EdB Oh ho
 240 EngT Oh ho . they're in the bedroom
 241 EdB Oh ho
 242 EngT Oh ho . in the bedroom
 243 EdB *Hoje*
 245 EngT Look at the wife . she's asleep
 246 Mir *Ó Sandie*
 247 EngT <PAGE TURN DS10> There's the wife . what does the wife say?
 248 Mir Good/night
 249 EngT /Good night dear . é o marido está a dizer querido . good night
 dear. RR
 250 Di *Porque já casaram*
 251 Ren [Moves back to place]
 252 EngT *Porque já casaram e gostam muito um do outro não é? RR*
 253 RR Good night dear
 254 EngT Good night dear. <PAGE TURN DS11> Ha. (Using different voices)
 //Good night . Good night . Good night . Good night . Good night .
 Good night . Good night .
 255 EngT //[Points to the speech bubbles
 256 EdB //Oh ho
 257 EdB Oh ho
 258 RM /Oh ho
 259 EngT /Oh ho. <PAGE TURN DS12>
 260 EdB Oh ho
 261 EngT Oh ho
 262 Di *Vês . a mulher abriu os olhos* [uses his hands to make circles around his
 eyes]
 263 EngT It's the wife . the wife
 264 Nil *Está /escuro*
 265 EdB /Oh ho
 266 EngT Oh ho. <PAGE TURN DS13> . run gorilla run . is that right EdB? run
 gorilla run run
 267 EdB *Foge*
 268 Di *Não /foge nada*
 269 Bea */Foge /foge* [jumping up and down]
 270 EngT /Run run gorilla . run /<PAGE TURN DS14>
 271 Di */Ela vai ## da vassoura*
 272 EngT Back to the zoo . back to the zoo
 273 Di *Agora não pode levar os amigos agora /outra vez*
 274 RR */Good night gorilla*
 275 EngT <PAGE TURN DS15> Good night /zoo
 276 ?? /Zoo
 277 Bea Good night zoo

Annex 5: Transcriptions

278 EngT Good night zoo
 279 RR Good night
 280 EngT <PAGE TURN DS16>. Back to the house in the bedroom Good night dear. /(using deep voice) Good/night . and they're the keys . keys
 281 Di /[Points to keys in illustration] *Chaves*
 282 ? Night
 283 Di [Points to the shoes in illustration] Shoes
 284 EdB [Points towards the book] Shoes
 285 EngT Shoes. / good the shoes . well done /the shoes <PAGE TURN DS17>.
 Good night Gorilla. Argh zzzz. RR
 286 Gui /Keys
 287 ? /Chaves
 288 Di *É um dorminhoco*
 289 EngT RR?
 290 RR []
 291 Di *É um dorminhoco*
 292 Bea *Eu sei como é que chama-se sabes o que é Sandie?*
 293 EngT No
 294 Bea *A camisola jumper*
 295 EngT Jumper . that's right jumper . good
 296 EdB Jump
 297 Di *O macaco é um dorminhoco*
 298 EngT The gorilla's very sleepy . they are all sleeping together aren't they? Mir
 299 Mir [Pointing towards book] *Lanterna*
 300 EngT The torch . that's right . the torch is here by the bed <PAGE TURN Pp + Rb>. and here's the gorilla and the mouse
 301 EdB *Ena /a perna /parece a mão*
 302 Di /Bonana
 303 EngT /The banana
 304 RR *Olha ali o rato . olha o rato*
 305 Di *Tá ali com as chaves*
 306 EngT The keys ok . well done [closes book]

SCHOOL 03 - *Good Night Gorilla* SESSION N° 5
 4th February 2009

Classroom layout

EdB + RM + Mir + Ren	
Gui + Ped + Nil	MN
Bea Lar	MA
EdG	Kar
RR	Al
	Mar

Total 08m 19s

001 EngT MA . MA . on your bottom . good boythat's it . *não podes ## está bem há meninos atrás de ti* . Good night /Gorilla
 002 ?? / Gorilla
 003 EngT That's right well done . Good night Gorilla . can you remember? who's this? [pointing to the zookeeper]
 004 MA ###
 005 EngT [shaking head] Zoo/keeper
 006 Ped /Keeper

Annex 5: Transcriptions

007 EngT It's the zookeeper . RR (looking at RR)
 008 Ped Zookeeper
 009 ?? ###
 010 EngT Sh sh sh
 011 MA ###
 012 EngT MA . Sh sh sh. RR
 013 RR Hello []
 014 EngT Good night
 015 RR Gorilla
 016 EngT Gorilla . MA
 017 MA Good night gorilla
 018 EngT OK . Well done . <PAGE TURN Vf + Tp> Goodnight /Gorilla. Lar
 019 ? /Gorilla
 020 EngT Lar
 021 ?? //###
 022 EdG //Baloio . olha /um baloio
 023 ? //Pneu
 024 Ped /Pneu
 025 Nil /É um pneu [to Ped]
 026 EngT /Sh sh sh. Lar.
 027 La Good night gorilla
 028 EngT Good night gorilla . EdG *diz que é um baloio . tens razão é um baloio
 feito de pneu não é?* it's a wheel a wheel from a car
 029 MA /Está segurada numa árvore e se fossemos:
 030 RR /###
 031 EngT : Ah é? [to RR]
 032 MA Tá na árvore
 033 EdG Na jaula também tá
 034 EngT In the cage . in his cage . well done EdB . Ren you were going to say
 something no?
 035 Ren Good night gorilla
 036 EngT Good night gorilla ok
 037 Mar ## #
 038 EdG [Imitating swinging with his arms and nodding at RR]
 039 EngT [To Mar] Banana . banana <PAGE TURN DS01>
 040 ? Banana
 041 EngT Good night Gorilla
 042 ? ###
 043 EngT A balloon. Al
 044 Al *Ele está a tirar a chave do #*
 045 EngT That's right . he's taking the [] [imitating taking something] . how do
 you say *chaves* in English can you remember?
 046 Ped Keys
 047 ? Keys
 048 EngT Keys . that's right . he's taking the keys isn't he Kar? RR
 049 RR Good bye gorilla
 050 EngT Good bye gorilla . and here we've got the wheel . EdG. [speaking
 directly to EdG] *tens razão* look the wheel . the gorilla's wheel . yeah the
 gorilla's wheel . Al
 051 Al A bike
 052 EngT A bike . yes
 053 EdB *Ele está a /sair da jaula*
 054 MA /*Ele está a dizer boa noite ao gorilla*
 055 EngT That's right . he's saying Good night Gorilla [Pointing to speech
 bubble] <PAGE TURN DS02> the gorilla's escaped.

Annex 5: Transcriptions

056 Mar *Tá ali a banana*
 057 EdB *Tá /no chão*
 058 EngT /And here's the mouse: [pointing to the mouse]
 059 MA : *BANANA* [Pointing towards book]
 060 EngT And the gorilla
 061 MA Banana e bike
 062 EngT Lots of bananas and a bike . that's right a banana and a bike . Bea
 063 Bea *Ele está agora está acordado mas depois tá a dormir.* (imitating a different voice) Oh goodnight
 064 EngT Ha ha ha . so here he's not asleep no? ok RR
 065 RR Good bye gorilla
 066 EngT Good night gorilla . that's right . *mas aqui não/ há palavras pois não?*
 067 EdG /*Olha as bananas*
 [Pointing towards the book]
 068 EngT The bananas . yeah lots of bananas at the top of the cage . <PAGE TURN DS03>
 069 EdB Good night /elephant
 070 MA /*Boa noite ELEPHANT*
 071 EngT Good night Elephant
 072 ? *Olha ball.*
 073 EdB Ball . /ball
 074 Mar /*Olha /eu vi este #*
 075 BNil /*Babar*
 076 RR *É o Babar* [Speaking to Mar]
 077 Mar *À noite*
 078 EngT It's Babar. ok
 079 ?? //###
 080 Ren //Babar
 081 EngT Oh o. [Holding yellow face] yellow face . yellow face
 082 MA Yellow face
 083 Mar /*Os meninos ##*
 084 EngT /Yes . *parece que todos os meninos gostam de ver Babar //e com razão*
 085 ? //Ball
 086 Ren //Eu vejo Babar na televisão
 087 ?? //###
 088 Mar // *Eu vejo os animais à noite*
 089 Di *É um elefante*
 090 EngT Sh sh sh . *Chega Mar já disse . Já dissesse muitas vezes.* ok?
 091 Di Ball
 092 EngT Ball with elephants that's right. <PAGE TURN DS04>
 093 MA Good /ni go go ##
 094 EngT /Good night / Lion
 095 ?? /Lion
 096 EdB *Ossos*
 097 EngT Bones . bones. [Pointing to the illustration]
 098 Mar *O gorila /##*
 099 EdB /Hyena . hyena
 100 EngT That's right . he's going to [] [imitating opening a door] open the door . open the door isn't he? open the door . MA
 101 EdG *O polícia tá a dormir*
 102 EngT The zookeeper's asleep [miming asleep] . is he asleep?
 103 RR Good bye *leão*
 104 EngT Good bye lion . good night lion . MA
 105 MA *O gorilla vai saltar a giraffe e a hyena*

Annex 5: Transcriptions

106 EngT That's right . next comes the giraffe and the hyena . <PAGE TURN DS05>
/let's have a look

107 ? /Hyena

108 ?? //###

109 Di //Hyena

110 Nil //Hyena

111 Mar //Girafa

112 Di //Good night giraffe

113 Ped //Giraffe e hyena

114 EngT Sh sh. [Holds up yellow face] ready? let's say it together . //Good night Hyena. Good night Giraffe

115 EngT // [Points to the speech bubbles]

116 ?? //Good night Hyena. Good night Giraffe

117 EngT RR

118 RR Good night hyena

119 MA Good night giraffe

120 EdB Open

121 EngT Open the door for the giraffe . open the door for the hyena . well done EdB. <PAGE TURN DS06>

122 MA *Olha eles vão para a casa dela*

123 EngT That's right they're going to go to the zookeeper's house

124 Nil *É a última chave*

125 EngT Good night Armadillo . well done look it's the last key . [Pointing to the key] it's a pink key . RR

126 RR *É a última chave*

127 EngT *Foi isto que o Nil disse não foi?* <PAGE TURN DS07> off they go to the zookeeper's house

128 Mar [Stands up] ##

129 EdB Oh ho

130 EngT //Sit down Mar

131 ?? //Oh ho

132 EdG //Oh ho

133 EngT OK zookeeper's //house

134 EdB //Oh ho

135 EdG //Oh ho

136 EngT Oh ho . /we've got the mouse the gorilla the elephant the lion the hyena the giraffe and the armadillo.

137 EngT / [Points to each animal in the illustration]

138 EdB Oh ho

139 EngT Oh ho . to the zookeeper's house / <PAGE TURN DS08>

140 EdG */Vão para casa do polícia*

141 EngT That's right . the zookeeper

142 EdB /Oh ho

143 EngT /In the living room . yes

144 EdB Oh ho

145 Mar Hyena

146 EngT Hyena RR

147 ? /Oh ho

148 RR /Hyena

149 EngT The hyena . *Ó RR por que tu estás a imitar os outros meninos? Hoje és para imitar tu sabes dizer coisas sozinho* <PAGE TURN DS09>

150 EdB Oh ho

Annex 5: Transcriptions

151 EngT In the bedroom /with /the wife
 152 EdB Oh ho
 153 ? /Oh ho
 154 ? /Oh ho
 155 EdB Oh ho
 156 EngT <PAGE TURN DS010> Oh ho . there we go. /the wife says Goodnight dear
 157 MA /Boa noite querido
 158 Di *Estão casados*
 159 EngT *Estão casados* /<PAGE TURN DS11>
 160 EdB /*Gostam um do outro*
 161 EngT [Turn page back DS10) Bea did you want to say /something?
 162 EdG /*E querido?*
 163 EngT Good night dear . [points to speech bubble] *boa noite querido* . ela disse ok? Bea?
 164 MA *São namorados* [to Nil]
 165 Nil ###
 166 Bea *O elefante está /a segurar a /cauda do leão*
 167 Kar /*O marido* [to MA]
 168 MA /[Shakes his head]
 169 Kar /[Nods head]
 170 EngT That's right . look the elephant's holding the lion's tail . very nice
 171 Gui *É a ##*
 172 EngT ## ## ## ## /<PAGE TURN DS11> (using different voices)
 /Goodnight . Goodnight . Goodnight . Goodnight . Goodnight .
 Goodnight . Goodnight .
 173 RR /Goodnight
 174 ?? /Goodnight . Goodnight . Goodnight . Goodnight .
 Goodnight . Goodnight . Goodnight .
 175 EngT <PAGE TURN DS12> Ah
 176 EdB Oh ho
 177 EngT Oh /ho
 178 ?? /Ho
 179 Nil *É a mulher*
 180 EngT <PAGE TURN DS13> /That's right it's the wife . oh no . what do we say to the gorilla?/RUN GORILLA RUN
 181 ?? /###
 182 EdB /Oh no
 183 MA /## ## ##
 184 Lar /*É foga*
 185 ?? //###
 186 Gui //Sai daí gorila sai
 187 EngT <PAGE TURN DS14> Back to the zoo . back to the zoo . the gorilla the elephant the lion /the hyena the giraffe the mouse and the armadillo back to the zoo
 188 EdB /Back to the zoo
 189 Gui /*Lá vão eles outra vez*
 190 RR /[Moves towards the book]
 191 EngT Sit down . sit down . good boy. <PAGE TURN DS15> good:
 192 EdB :Oh ho
 193 EngT Goodnight zoo
 194 Mar Hyena
 195 EngT Good night zoo [Pointing to the speech bubble]
 196 Mar *Eu vi a hyena* (pointing to book)
 197 Ed Mar. /*não é nada a hyena*

Annex 5: Transcriptions

198 EdG /*Não tá nada*
 199 RR *Não /é a hyena é o #*
 200 EngT /No . that's the gorilla and the mouse going back to the
 zookeeper's house <PAGE TURN DS16>
 201 RR *A hyena é /o ###*
 202 EdB /Oh ho
 203 EngT In the bedroom . the /gorilla and the mouse
 204 Gui /SHOES shoes
 205 EngT /Shoes
 206 Mar /*Chaves*
 207 EngT Keys
 208 EdG /*E o mouse?*
 209 ? /Keys
 210 EngT Keys
 211 ?? //###
 212 RR /Shoes
 213 EngT Yap . Good /night dear . (Using a deeper voice) Good night . said
 the zookeeper. <PAGE TURN DS17>
 214 Ed /*[Moving towards Mir and Ren] Vocês estão a conversar*
 muito . MA vira para frente se faz favor
 215 EngT Good night gorilla zzzzz
 216 Mar *Ó Sandie estão a dormir*
 217 EngT They're all asleep aren't they? they're all asleep . the wife is asleep and
 the gorilla's asleep they're all asleep . <PAGE TURN Pp + Rb>
 218 RR Good night zzz
 219 EngT /There's the gorilla
 220 Nil /Keys
 221 EdG *Outra vez*
 222 EngT The keys . [closes book] . ok well done

SCHOOL 03 *Good Night Gorilla* SESSION N° 7
 11th February 2009

(Ed)		
Ri + Kar + Mar + Al +		
Lar		
Di		MA
Nil	EdB + Ren	RM
RR		MA
EdG		Bea
Ped		Gui

Total recording 10.42

001 EngT *É Livia*
 002 Nil /*Olivia*
 003 Mar /*Olá Livia*
 004 EdB *É nova*
 005 EngT *É nova*
 006 MA *É Livia*
 007 EngT *É nova . é de um amigo meu . ele está a emprestar. é a prima da*
Cammy ./ e ela é muito interessada porque ela não conhece os
meninos e ela quer saber como é que vocês contam a história
 008 Mar / Goodnight Livia [waving at the camera]

Annex 5: Transcriptions

009 RM *Como é que chama-se?*
 010 EngT Livia . Livia . hello Livia [waving at the camera]
 011 ALL Hello Livia [children waving]
 012 Bea Goodnight Gorilla
 013 EngT Goodnight gorilla . / well done Bea
 014 Ren */Eu tenho um filme . eu tenho um filme e a namorada*
 do Popeye chama-se Olívia
 015 EdB *Eu gostava mais do Cammy*
 016 EngT *Olha mas a Cammy agora está para arranjar*
 017 Mar *Eu gosto da Olívia*
 018 *//[NOISE]*
 019 EngT *//Posso só dizer uma coisa antes de começar?*
 020 EdG *Estragou-se como?*
 021 EngT *Não sei*
 022 EdB *Foste tu que estragaste?*
 023 RR *Não . / foi ela que caiu*
 024 EngT */One two /three [holding up fingers as counting] . sh sh sh . listen*
 hoje é o ultimo dia que vou contar a história
 025 ? */Three*
 026 EdB Oh
 027 EngT *Sabes que depois na sexta-feira vocês vão contar à Sandie . lembram-*
 se como fizemos com o Jasper?
 028 MA Yes
 029 EdB *Fixe*
 030 EngT *Esta é a última vez que vou contar a história depois vocês contam a*
 mim . pode ser?
 031 EdB *Fixe*
 032 EngT *É muito importante que hoje tentamos contar a história . ok? La?*
 033 La Good night Gorilla
 034 EngT That's right shall we say it together?
 035 ??? Good night Gorilla
 036 EngT */<PAGE TURN Vf + Tp>*
 037 EdB */Just like Jasper*
 038 EngT Um um
 039 EdB Like Jasper
 040 EngT Just like Japser
 041 Mar *Tá ali o um banana [pointing towards recto illustration]*
 042 EngT *//Good night Gorilla . well done MA <PAGE TURN DS01> //Good*
 night Gorilla . Gui?
 043 ALL *//Good night gorilla*
 044 ALL *//Good night*
 gorilla
 045 EdB Good night elephant
 046 EngT Sh sh /sh [putting finger on mouth]
 047 Gui */A bike*
 048 EngT Yes . there's a bike. Ri?
 049 EdB *Eu tenho muitas bikes*
 050 Ri *Tá ali a bike*
 051 EngT *Foi o que o Guilherme disse /também. RR?*
 052 EdG */Olha a bicicleta [pointing towards*
 illustration]
 053 EdB Bike [to EdG]
 054 EngT RR?
 055 RR *Tá ali uma roda*
 056 EngT A wheel . ok . MA?

Annex 5: Transcriptions

057			EdB	<i>É feita de um pneu</i>
058	MA	Good night gorilla	EdG	<i>/É baloiço</i>
059	EngT	Good night gorilla . <i>vamos tentar contar a história . sh sh sh . Bea?</i>	RR	<i>/É uma roda</i>
060	Bea	[Comes forward and points to verso of illustration] ###	EdG	<i>É baloiço</i>
061	Ren	###	RR	<i>Uma roda</i>
062	EngT	A mouse that's right a mouse and a balloon	EdB	<i>Mas é feita de:</i>
063			RR	<i>:é uma roda</i>
064			EdG	<i>Mas é um baloiço</i>
065			EdB	<i>Não é nada é feita de um</i>
		<i>pneu</i>		
066	Ren	<i>Tá a roubar a</i> keys [pointing towards recto illustration]		
067	EngT	That's right he's stealing the keys [miming stealing with hand] . good boy		
068	EdB	Open		
069	EngT	To open the door . that's right well done . Mar		
070	Mar	<i>Tá lá um balão</i> [pointing towards illustration]		
071	EngT	A balloon . ok . <PAGE TURN DS02>		
072	?	A balloon		
073	EngT	Oh Ho . /[Miming opening a door]		
074	EdB	/Oh oh open		
075	EngT	Open . he's opened the door and now he's [pointing to verso] behind /[showing behind with thumb over shoulder] the zoo/keeper . the zookeeper . <PAGE TURN DS03>		
076	EdB	<i>/Eu acho que a poícia vai ver</i>		
077	??	/Keeper		
078	EngT	Good /night Elephant		
079	ALL	/ Night elephant		
080	Bea	Babar		
081	EdB	Ball		
082	EngT	There's a Babar. that's right . well done . <PAGE TURN DS04>		
083	MA	Good night lion		
084	EngT	Good night Lion . Bea can you sit down properly?		
085	EdB	<i>Ossó</i>		
086	EngT	Lots of bones . that's right . lots of bones		
087	Ri	Good night /Lion		
088	EdB	/Bones		
089	EngT	<PAGE TURN DS05> Good night //Hyena . Good night Giraffe . well done . <PAGE TURN DS06> Good //night Armadillo		
090	ALL	//Hyena . Good night Giraffe		
091	ALL	//Night armadillo		
092	MA	//Armadillo		
093	EdG	<i>//Balão . balão</i> [pointing towards recto illustration]		
094	EngT	/A balloon . Gui?		
095	EdB	/Este é muito mais difícil		
096	MA	//Armadillo [To EdB]		
097	Ren	<i>//O elefante e o monkey é bué de fácil . [to MA] não é?</i>		
098	Gui	<i>//[pointing to recto illustration] o doll e a chupeta</i>		
099	EngT	That's right . he's got a doll . Mar?		
100	EdB	<i>Ó Sandie esse animal é mais difícil de dizer em Inglês</i>		
101	EngT	<i>Tens razão dizer armadillo é complicado . não é?</i>		
102	Ren	Os mais facéis é:		
103	EngT	:Ren . sh sh sh . <i>acho que há meninos com as mãos no ar. ok? Mar?</i>		

Annex 5: Transcriptions

- 104 Mar *Tá lá a lua* [points towards recto illustration]
 105 EngT Moon . /La?
 106 EdB /Moon
 107 La *Uma lua*
 108 EngT A moon . a moon . RR?
 109 RR *Falta a última chave*
 110 Sm That's right . there's just one key. it's a pink key isn't it?
 111 EdB One key
 112 EngT MA?
 113 MA Ele esta a dormir com a luz aberta
 114 EngT Ha ha ok
 115 EdB *Aquilo animal esta a dormir . aquilo* [points towards verso illustration]
 116 EngT The hyena's asleep?
 117 EdB *A hyena está cansada.*
 118 EngT He's a sleep . ha ha . <PAGE TURN DS07>
 119 EdB Oh ho
 120 EngT Oh ho . they're /going to the zookeeper's house [indicates that Nil needs to put his hand up]
 121 Nil /Ó Sandie . Ó Sandie
 122 EngT Bea?
 123 Bea //Tem três casas
 124 ?? //###
 125 EngT ### depois é o Nil . sh . sh . sh
 126 Bea ## quando a girafa vai casa vai vai partir aquilo tudo para todo lado até ao telhado . e ficam à chuva
 127 EngT Ficam de chuva? ### Nil . Nil . sh sh sh . sit down MA please . sit down
 128 Nil Sandie eu já vi uma lua grande
 129 EngT Já viste ontem à noite estava muito grande
 130 EdB Eu também
 131 ? Também eu
 132 EngT Ri. Ri?
 133 Ri Eu eles vão para a casa do homem
 134 EngT They're going to the zookeeper's house . sit down sit down sit down . MA?
 135 MA Então porque é que o elefante é tão gordo e não consegue dormir?
 136 EngT Gui?
 137 Gui Eles estão a correr parar entrar em casa do senhor . para entrar em casa do senhor mais depressa que puderem
 138 EngT OK so they're going to the zookeeper's house
 139 MA Good night zoo
 140 EngT That's it good night zoo . good night zoo . Ren
 141 Ren *Aquele vizinho da casa ao lado está acordado e está a ver os animais a sair da quinta*
 142 EngT *Muito bem . foi isto que tu disseste também MN? este aqui ele está acordado também foi isto que tu disseste também Miguel? foi? tu estavas a dizer uma coisa a RM também não estavas queres dizer alto para todos?*
 143 MN Não (Shaking his head)
 144 EngT No? é um segredo tá bem? well done Ren . tá aqui uma pessoa
 145 RM É o vizinho
 146 EngT É o vizinho . sim . La . La?
 147 La A minha mãe partiu o relógio
 148 EngT Quem partiu o relógio?
 149 La A minha mãe
 150 EngT A tua mãe ok

Annex 5: Transcriptions

- 151 MA *Ela disse a minha mamã*
 152 RM */[To MN]Mãe*
 153 EngT */Al*
 154 Al *Tá ali a girafa*
 155 EngT *A giraffe . Ok giraffe . giraffe . Mar?*
 156 Mar *Tá ali a hyena*
 157 EngT *The hyena . that's right. all the animals . there's the armadillo. the giraffe .the hyena .the lion . the elephant . the gorilla. and the mouse are behind the zookeeper /showing behind with thumb over shoulder]<PAGE TURN DS08>*
 158 EdB *Ah ho*
 159 EngT *Ahhh . in the zookeeper's [] where's this? /where's this? where is it? where is it? in English can you remember? Pedro?*
 160 EdB */Oh ho . outra vez não . não não não [banging hand on knee]*
 161 Pe *Living room*
 162 EngT *Well done . in the living room aren't they? RR?*
 163 RR *Eles estão a entrar em casa do polícia*
 164 *//[NOISE]*
 165 EngT *//That's right . they're in the living room . the living room Di? sh sh sh*
 166 Di *A hyena está sorridente*
 167 EngT *The hyena? is he a happy hyena?*
 168 Di *[Nods head]*
 169 EngT *That's right he is isn't he? Ri?*
 170 *//[NOISE]*
 171 EngT *//Sh sh sh . Ri? MA ###*
 172 Ri *Estão em casa do homem*
 173 *//[NOISE]*
 174 EngT *//That's right they're in the zookeeper's house . in his living room [pointing to the illustration] . Mar? [closes book] . /sh sh sh Ren RM Ren RM . Ren vira para a frente*
 175 PreT */[moves to sit behind MA]*
 176 EdB *[Pointing to cover illustration] o good night gorilla . o gorilla está a a dizer chupa para o polícia não dizer para o polícia não ouvir nada que a gorilla está a dizer*
 177 EngT *That's right . well done [opens book again] so . oops . they're in the zookeeper's house in the living room and then . <PAGE TURN DA09> . they go into the:*
 178 Ped *: Bedroom*
 179 EngT *Bedroom . here's the /zookeeper's w w wife*
 180 EdB */Oh ho*
 181 EngT *Oh ho*
 182 Nil *Olha a giraffe*
 183 EngT *Look at the giraffe*
 184 Ren *###*
 185 EdB *Quase a bater no telhado*
 186 Gui *E o lion tá a dormir no chão mais o elefante*
 187 EngT *Ok . ok*
 188 Nil *[Coming to the book and pointing to illustration of armadillo] este tá dentro da hyena*
 189 Ren *Eles são amigos*
 190 EngT *//<PAGE TURN DS10> And the wife says /[] Good night dear*
 191 *//NOISE*
 192 EdB */Oh ho*

Annex 5: Transcriptions

193 EdB Oh ho:
 194 EngT : *Ren o que é que achas que eu devia fazer? queres trocar com alguém?*
 195 Ren [Shakes head]
 196 EngT Então vira para a frente
 197 EdB Oh ho
 198 EngT Oh ho . the wife says Good night/dear./ [pointing to the speech bubble] . *Porque já casaram e são maridos e esposos não é? exactamente* <PAGE TURN DS11>
 199 PrT /Dear
 200 EdB Oh ho
 201 MA Good night
 202 EngT //Good night. Good night. Good night. Good night. Good night. Good night. Good night. [pointing to the speech bubbles] <PAGE TURN DS12>
 203 ALL //Good night. Good night. Good night. Good night. Good night. Good night. Good night. (using different voices)
 204 EdB Oh ho
 205 EngT Oh ho . <PAGE TURN DS13>
 206 EdB Run run
 207 EngT Run run Gorilla
 208 ? *Foge*
 209 EdB Run run
 210 EngT Run . run . ha ha . <PAGE TURN DS14> Back to the /zoo
 211 PrT /Zoo
 212 Nil *Vão todos voltar*
 213 EngT Back to the zoo <PAGE TURN DS15>
 214 EdB *Não vão nada*
 215 Ren Olha ali [Pointing towards the book]
 216 EdB */Mas os outros não foram* [To Nil]
 217 EngT /Good night zoo
 218 MA Shoes
 219 EngT Shoes? we're going head to the /next page . shoes . Ok . <PAGE TURN DS16> here we go
 220 MA /Sim . shoes . shoes
 221 MA Shoes
 222 EngT Here are the shoes the wife's shoes
 223 Ped Keys [Pointing towards the book]
 224 Ren Keys keys
 225 EngT Keys . good and the wife says /Good nightdear. and the zookeeper says /Good night (using a deep voice)
 226 PreT /Good night dear
 227 PreT /Good night (using a deep voice)
 228 EdB Good night dear [Pointing towards the book]
 229 EngT Good night dear . /<PAGE TURN DS17> Now they are all asleep together /Good night Gorilla (using a squeaky voice)
 230 MA Good night
 231 Gui /Good night gorilla
 232 EdB Good night mouse
 233 EngT ZZZzzzz . Does he say good night mouse *antes de dormir? Não é?* Good night mouse
 234 RR *Estava com sono*
 235 EngT That's right . he's asleep . they're all asleep together aren't they? <PAGE TURN Pp + Rb>
 236 EdB //Eeea . *como é que ele consegue fazer aquelas coisas com o pé?*
 237 //NOISE

Annex 5: Transcriptions

238 EngT Well done . that was very good

Annex 5: Transcriptions

SCHOOL 01 - Good night Gorilla!
12th February

Group 1 Retell A
Ti + Gui + MF

Total 05m 48s

The book is in front of Ti

01. Ti [Opens book to first blank pages]
02. EngT OK are you going to read the story?
03. Ti [Turns page to FRONT VERSO] *Tá aqui uma banana*
04. EngT A banana ah ha
[Interruption 00m 15s]
05. Ti [Turns page to DS01]
06. Gui [Points to bike in verso illustration] bike
07. Ti [Points to parrot in verso illustration] parrot
08. EngT Um . yes a parrot
09. MF *A Marília diz para nós não dizemos as figuras*
10. Gui [Points to the gorilla in recto]
11. Gui *Ele tá a tirar a chave*
12. EngT That's right . yes
13. Gui *E vai abri-la*
14. MF /[points to the speech bubble in recto]
15. Ti */Ah pois* /[Points to the speech bubble] Good night /gorilla
16. MF /Gorilla
17. EngT OK very good . /[pushes book to the middle of the group] *vamos pôr aqui no meio* . that's right
18. Ti /[Turns page to DS02]
19. ALL [Look at illustrations for 3 secs]
20. MF *Aqui é só para ver*
21. Ti [Points to the gorilla in recto] *aqui . está a roubar as keys* [Moves finger from zookeeper's waist to the gorillas hand holding the keys]
22. EngT Keys ###
23. MF *As chaves*
24. EngT The keys
25. Gui /Balaoon [Points to the balloon in verso]
26. EngT Balloon yeah . balloon
27. Ti [Turns page to DS03] [Points to the speech bubble in recto] /Good night elephant [Runs finger along words from right to left]
28. Gui [Points to the ball in verso] Ball
29. EngT //Ball yeah
30. MF *//Não é . é o mundo*
31. Ti *//* [Runs finger along the edge of the cage in verso illustration] *Tão ali amendoins*
32. MF *Tá aqui o mundo*
33. MF [Taps the ball in verso illustration]
34. EngT *Parece um mundo mas é um ball*
35. Gui *Olha a /banana* [points to the banana in verso]
36. Ti [Turns page to DS04]
37. Gui [Looks from left to right of DS] Umm ooo
38. Ti [Points to the speech bubble in recto] /[Runs finger along words from right to left]
39. ALL /Good night lion

Annex 5: Transcriptions

40. Gui *Não não /começa deste lado* [runs fingers along words in speech bubble from left to right]
41. EngT *É não é? ha ha ha*
42. Ti Ha ha ha / [Begins to turn page] [Turns page to DS05]
43. MF */Não desse* [points to the verso page] Good night /hyena
. [Runs finger along words in lower speech bubble from right to left]
/good night giraffe [Runs finger along words in upper speech bubble from right to left]
44. Ti /Good night giraffe
45. ALL [Look at illustrations for 3 secs]
46. Gui Good night hyena
47. EngT /Um hum hum
48. Ti / [Turns page to DS07] /ah
49. Gui */Espera /passou uma* / [turns page back to DS 06] ###
50. Ti /zookeeper
51. EngT /Zookeeper that's right
52. Ti *Pois é*
53. MF Urh
54. Ti Armadillo
55. EngT Armadillo . well done
56. Gui [Points to the key in recto]
57. Gui *Tem a chave ha*
58. Ti Keys
59. Gui *E tá a /guarda*
60. Gui / [Points to the zookeeper in recto]
61. ? /Keys
62. EngT /Can you remember in English? in English [] zoo:
63. Ti : Zookeeper / [Turns page to DS07]
64. EngT / hum mmm
65. MF Zookeeper
66. Gui */Casca dura tá ali*
67. Ti / [Points to the zookeeper's house] um um zookeeper / [points with finger following a trajectory the zoo exit to the zookeeper's house]
68. Gui */Vão para casa dele*
69. EngT Yes . they're going to the zookeeper's house.
70. MF *E a girafa vai baixar o pescoço* [demonstrating bending her neck]
71. Ti / [Turns page to DS08]
72. Gui / [Points to the window in verso] Para não se meter a casa toda a pegar fogo
73. Gui */Ele entrou pelo vidro*
74. EngT Ah ha ha ha
75. Gui *Porque não cabe na porta olha este ## para porta* [points to the door in recto]
76. MF [Stabs the window with her finger in verso] *A girafa por aqui*
77. Gui [Points to several photos on the wall in recto] *Olha eles*
78. Ti *Agora estão /a ai ai ai ai ai ai* //pang [Uses finger to follow trajectory through from door in verso to door in recto]
79. Gui // *Olha as pegadas* [pointing to the decorations in the wall paper which look like large footprints]
80. MF *Pegadas* [1 sec] [Peers at the recto page] *Onde é que estão as pegadas?*

Annex 5: Transcriptions

81. Gui *São aquilo . por aqui* [points to the brown markings on the wall paper in recto] *pegadas #####*
82. Ti *Não tem nada para ler .* [turns page to DS09]
83. MF *Ai ai*
84. Gui *Claro*
85. Ti *Nem este*
86. MF *O ratito está a preparar a cama*
87. Gui [Pointing briefly at the elephant in verso] *E esta?*
88. Ti *Está a preparar a sua cama* [turns page to DS10] *um* [points to the speech bubble in recto]
89. MF *Good /night dear*
90. Ti */Night dear*
91. EngT *Ha ha ha the zookeeper's wife . yes?*
92. Ti [Turns page to DS11]
93. Gui [Helps Ti]
94. ALL //(Using different voices) *Good night . good night . good night . /good night . good night . good night . good night .* [Pointing to the speech bubbles in turn from verso through to recto]
95. EngT *Ha ha ha*
96. ALL //[Smile]
97. Ti //[Turns page to DS12]
98. Gui //[Helps Ti] [Points to the eye in recto] *São os olhos assim olha* [puts head back and closes his eyes slightly]
99. EngT *Uh ha*
100. Ti [Closes his eyes slightly]
101. EngT *Can you remember in English*
102. MF *O qué que está aqui? admirada* [circling her eyes with her fingers]
103. Ti *Eu sei como é que se diz mum em inglês . é assim . mummy*
104. EngT *Mummy ha ha ha*
105. Gui [Turns page to DS13]
106. MF */Sandie . o Cookie é só um boneco . mas é nosso amigo*
107. EngT *Exacto . é nosso amigo . olha vê* [tickles Cookie under the chin]
108. Ti */Tá a sorrir* [imitates a toothy smile]
109. Ti [Points to the gorilla in recto]
110. EngT *That's right . he is . he's happy isn't he?*
111. Gui *Ela /não tá a gostar*
112. Gui [Points to wife and them to gorilla]
113. EngT *No . surprised isn't she?*
114. MF */Tá assim* [imitates the wife's facial expression by opening eyes and puckering lips]
115. Ti */Surprised* [Turns page to DS14]
116. Gui *Ó coitadinhos*
117. MF *Tá assim tá /assim* [imitates a cross face] ###
118. Gui [Unintelligable]
119. Ti [Points to the mouse in verso] *O mouse não vai /ficar lá nem o gorilla* [Points to the gorilla in recto]
120. EngT *Ah ha*
121. Gui *Eles vão a seguir a senhora sem fazer barulho . /pés de lama . vão fazer*
122. Ti [Turns page to DS15]
123. EngT *Ha ha ha*
124. Ti *Um* [points to speech bubble on recto]
125. Gui [Runs finger along words in speech bubble, from left to right] *Good night zoo*

Annex 5: Transcriptions

126. EngT Good night zoo
127. Gui *Foi eu que disse*
128. Ti Zoo (Taps the gorilla in recto) [follows an imaginary trajectory to the zookeeper's front door]
129. MF *Eu sei escrever zoo . é assim* /([writes the letters z.o.o on the table with her finger]
130. Gui /([Points to the zoo sign in top right corner of recto] *Olha aquilo*
131. EngT /Ha well done MF.
132. ALL [Turn page to DS16] [Look at illustration in silence 2 secs]
133. Gui /([Points to the keys in recto]
134. Gui */Olha as chaves*
135. Ti Keys
136. Gui [Unintelligible]
137. Ti /([Points to the torch in verso]
138. Ti /([Unintelligible]
- [interruption 17s]
139. Ti [Puts finger on top speech bubble] /([runs finger from right to left] [puts finger on bottom speech bubble] Good night dear
140. Gui Good night
141. Ti //[Runs finger from right to left on bottom speech bubble] Good night . /([looking at EngT] *é só goodnight*
142. Gui //Goodnight
143. EngT /It's the zookeeper isn't it?
144. EngT */É só good night*
145. Gui /([Points to zoo keeper's speech bubble] *Aqui é*
146. Ti [Turns page to DS17]
147. MF Zookeeper
148. Ti /([Points to mouse's speech bubble runs finger from left to right] Good night [Points to the gorilla's speech bubble runs finger from left to right] Arg zzzzzz
149. EngT Ha ha ha the gorilla's asleep
150. MF Arg zzzzzzzzzzzzzzzzzzzzz [begins to whistle]
151. Gui [Turns page to COPYRIGHT PAGE]
152. Ti /([Points to the keys in verso]
153. Ti /Orr keys
154. MF [continues to whistle and snore]
155. Gui Banana
156. Ti [Turns page to V02]
157. EngT A banana
158. Gui *Aquilo parece um pino* [wiggling finger in a circular motion in the air]
159. MF *Eu estava a assobiar*
160. EngT Very good . *gostaram desta história*
161. Ti [Nods head] *sim*
162. Gui *E outra vez?*
163. MF *Eu quero contar outra vez*
164. EngT Again?
165. Gui *Sim*
166. EngT OK
167. ALL [Get seated straight again while EngT finds the beginning of the book]

Annex 5: Transcriptions

SCHOOL 01 - Good night Gorilla!
12th February

Group 1 Retell B
Ti + Gui + MF

Total 05m 02s

- | | | |
|-----|------|---|
| 01. | MF | Good night gorilla |
| 02. | MF | [Runs finger across title words from right to left] |
| 03. | Ti | [Turns page to FRONT VERSO] |
| 04. | Gui | //[Points towards the title] |
| 05. | MF | //Good night gorilla |
| 06. | MF | //[Runs finger across title words from right to left] |
| 07. | Gui | Good night gorilla |
| 08. | Ti | Good night gorilla |
| 09. | MF | <i>Ele tá pendido numa corda?</i> |
| 10. | EngT | <i>É um pneu não é?</i> |
| 11. | Ti | [Turns page to DS01] |
| 12. | MF | <i>Tá de joelhos</i> |
| 13. | EngT | Ah ah |
| 14. | Ti | [Points to the bananas in recto] Banana |
| 15. | EngT | Uh ha |
| 16. | Gui | <i>Olha aqui</i> [points to cage in background in recto] [points to parrot cage in verso] <i>quas igual</i> |
| 17. | EngT | Cages |
| 18. | Ti | // <i>Ele mete a keys</i> [Points to the keys in recto] |
| 19. | MF | // <i>Da parrot</i> |
| 20. | Gui | //[points to cage in verso] <i>Então há um saco em cima</i> |
| 21. | MF | //[Points to the toy gorilla in verso] A gorilla |
| 22. | Gui | //[points to balloon in recto] A ballaoon |
| 23. | Ti | //[pointing to the first G in the speech bubble] Goo nigh: |
| 24. | MF | //A bike [Taps bike with finger in verso] |
| 25. | Ti | /Good night /gorilla [runs finger along words in speech bubble from left to right] |
| 26. | MF | /[points to balloon in recto] A balloon |
| 27. | EngT | A balloon |
| 28. | Ti | /[Turns page to DS02] |
| 29. | Gui | /[Notices moon in top right corner of recto] [tries to stop Ti] [notices the moon in recto] [points to moon in recto] [looks at EngT] |
| 30. | EngT | Moon |
| 31. | Gui | /[Points to gorilla in verso] [Unintelligible] a bike [points to bike in verso] |
| 32. | Ti | //Keys [points to keys in verso] |
| 33. | MF | //Bike <i>e ali uma</i> /balloon a balloon [Uses little finger on right hand points to bike and left hand to point to the balloon] |
| 34. | Ti | <i>/Roubou as keys</i> [Points to the gorilla in recto] |
| 35. | Gui | [Points to lower part of verso] <i>Olha ali ###</i> |
| 36. | Ti | [Points towards the verso page] <i>Deixa eu</i> |
| 37. | EngT | Ah ha |
| 38. | MF | /[Unintelligible] |
| 39. | Gui | /[Unintelligible] |
| 40. | Ti | [Turns page to DS03] |
| 41. | MF | /[Points o the balloon in recto] A balloon |

Annex 5: Transcriptions

42. Ti /A balloon
43. Gui *Bola do mundo* [points to the ball in verso]
44. Ti /Good night elephant [Runs finger along words in speech bubble from left to right]
45. MF /[Points o the balloon in recto]
46. MF /A balloon
47. EngT A balloon
48. Ti [Turns page to DS04] Good night lion Runs finger along words in speech bubble form left to right]
49. Gui Good night lion [Runs finger along words in speech bubble form left to right]
50. MF *Olha tá aqui #####* [Points to the balloon in verso]
51. EngT /That's right
52. Ti /[Turns page to DS05] [points to the top speech bubble in verso] [runs finger across words left to right] Good night giraffe
53. Gui /[points to the bottom speech bubble in verso] [runs finger across words left to right] Good night hyena
54. Ti Hyena /[Turns page to DS06]
55. MF /Good night hyena . good night giraffe
56. Ti /[points to the speech bubble in recto] [runs finger across words left to right]
57. Ti /Good night armadillo
58. Gui [Draws hand across DS] *ninguem vê olha a chave ca* [Points to the key in recto]
59. Ti /[Turns page to DS07]
60. Gui /*Casca dura* [Points to bottom corner of verso] *Olha uma luz ### luz*
61. Ti [Points to the armadillo and traces a trajectory across the DS to the zookeeper's front door] *### para casa do zookeeper*
62. EngT That's right the zookeeper's house
63. Gui [unintelligible]
64. Ti [Turns page to DS08] /[Traces finger from bottom of verso, along left side to top verso diagonally down to bottom right of recto] *Tá tão a ir*
65. Gui [points to mouse] *Agora ficou em penúltimo*
66. EngT Ha um
67. Gui *A banana* é muita pesada*
68. Ti /[Turns page to DS09]
69. EngT /Ha ha ha
70. MF *A banana* é que devia ser a última . /a andar*
71. Ti */Eu tenho um brinquedo que é muito pesado mas eu aguento . eu agento com ele . é do Action Man tem uma mota e tem um capacete . o Action Man e a mota*
72. EngT OK
73. MF *Olha ### está bué de pesada . e se for uma bué de grande é mais pesada*
74. Ti [Points to the gorilla in recto] *O gorilla está com sono*
75. EngT /That's right . he's going to sleep /isn't he?
76. Ti /[Turns page to DS10]
77. Gui */Está com sono ###*
78. MF /[Puts hands together by her face and pretends to snore loudly]
79. EngT /He's going to sleep
80. MF //[snore loudly]
81. Ti //[Points to the speech bubble in recto] Good night dear
82. EngT Ah ha they're going to sleep

Annex 5: Transcriptions

83. MF [Still with hands by face] asleep [snores loudly]
 84. Ti /A elephant *está a segurar a cauda do* lion [points to the elephant then to the lion in the illustrations]
 85. EngT Yeah
 86. MF /*Está aqui um* mouse [Points to the mouse in verso]
 87. Ti+Gui [Turns page to DS11] (Using different voices) Good night . good night . good night . good night . good night . good night . good night . [Pointing to the speech bubbles in turn from verso through to recto]
 88. MF //[Trying to see the previous page] *Não dissemos ali* good night
 89. EngT Ah ha lots of good nights
 90. Ti [Turns page to DS12]
 91. Gui [Makes a funny face imitating being surprised]
 92. Ti Surprised
 93. EngT Surprised yes
 94. Ti /[Turns page to DS13]
 95. MF /[Sits up straight with a surprised look] (uses a posh voice) *ficou toda admirada*
 96. Ti *O gorilla tá a sorrir* [Points to gorilla in recto] [Points to mouse in verso] *Já está em pé* [Turns page to DS14] *não está a dizer nada* [Turns page to DS15]
 97. Gui [Points to the speech bubble] Good /night zoo
 98. Ti /Night zoo [Turns page to DS16] /[points to the lower speech bubble in recto] /Good night
 99. Gui /[points to the mouse and the gorilla in recto] *Assim eles vão ver*
 100. Ti //[Points to bottom speech bubble runs finger from left to right]
 101. Ti //Goodnight
 102. MF //Good night dear
 103. Ti [Points to bottom speech bubble runs finger from left to right] Good night [looks at EngT] . é só goodnight . /good night dear [Points to top speech bubble runs finger from left to right]
 104. MF /Good night dear . good night [Points towards the bottom speech bubble]
 105. Gui [Points to the gorilla, to the pillow and back to the gorilla] *Assim eles vão se chegar depois para aqui*
 106. Ti [Rubs finger up and down bed] *Mas eles vão chegar ##*
 107. MF ###
 108. Ti *Mas eles vão subir até aqui* [points to the top of the bed]
 109. EngT Ah ha . *eles vão subir até ali não é?*
 110. Ti [Turns page to DS17] Good night [points to mouse's speech bubble runs finger from left to right] Arg zzzzzz [points to the gorilla's speech bubble runs finger from left to right]
 111. MF [Puts hand by face and begins to snore loudly] Agr zzzzzzz
 112. Ti *O meu pai quando está na cama faz assim org shhhhhh . meu pai* [laughs to himself]
 113. EngT *E a tua mãe consegue dormir?*
 114. Ti *Não . /nem eu*
 115. EngT /*Ha ha ha . isso é que é mau*
 116. MF //Olha olha eu tou na cama da mãe e do pai . e o pai começa rressonar e o meu mano também . a minha mãe não consegue dormir e nem eu .
 117. MF //[Gesticulates as she talks animatedly]
 118. Ti //[Turns page to BACK VERSO]

Annex 5: Transcriptions

SCHOOL 01 - Good night Gorilla!

12th February

Group 2 Retell A

Tom + FranC + Lu

Total 07m 46s

- | | | |
|---------------------------|-------|---|
| 01. | EngT | Can you remember Livia and Cookie . ha ha ha OK. |
| 02. | Tom | [Opens book on FRONT VERSO] |
| 03. | EngT | /OK <i>vamos contar a história?</i> |
| 04. | Tom | /[Opens book on DS01] |
| 05. | EngT | <i>Querem começar no início?</i> [Closes book to show front cover] |
| 06. | Tom | [Points to the zookeeper] Zookeeper |
| 07. | EngT | That's right . well done . zookeeper |
| 08. | FranC | /Good night gorilla |
| 09. | Tom | /[Points to the gorilla] |
| SILENCE 00m 33s - 00m 43s | | |
| 10. | Tom | [Opens book . turns pages to FRONT VERSO then to DS01) bike |
| 11. | Lu | <i>Tá ali um balão e a mouse</i> [Points to the balloon . gestures towards the mouse] |
| 12. | EngT | /OK |
| 13. | FranC | /[Looks for 2 secs] good night /gorilla |
| 14. | Lu | /Gorilla |
| 15. | Tom | Zookeeper |
| 16. | EngT | That's right a zookeeper |
| 17. | Tom | <i>Os meninos esqueceram-se de zookeeper</i> [Turns page to DS02] |
| 18. | Lu | [Helps Tom] Mouse . <i>e queria tirar a chave</i> |
| 19. | EngT | That's right |
| 20. | Tom | [Pointing towards verso] <i>ele queria tirar a banana ao mouse</i> |
| 21. | Lu | Só que foi buscar |
| 22. | FranC | O balloon <i>já está a fugir</i> |
| 23. | Tom | <i>Quando ele tiver fome</i> [Turns page to DS03] Good night <i>elefante . /tá ali a ball</i> [Gestures towards the verso page] |
| 24. | FranC | /Elephant |
| 25. | Lu | <i>Ele . a girafa vai baixar o pescoço</i> |
| 26. | Tom | <i>Ainda não estamos neste já #</i> /[Turns page to DS04] |
| 27. | Lu | /[Puts hand on DS03 recto] / <i>Eu não disse uma coisa sobre esta parte</i> [Turns page back to DS03] |
| 28. | EngT | No? |
| 29. | Lu | <i>Aqui estava . uma bola e aqui um elefante</i> [Points to ball and the toy elephant] |
| 30. | Tom | <i>Aqui o zookeeper o ma . o gorila</i> [Points to the zookeeper and the gorilla] |
| 31. | FranC | Little elephant |
| 32. | EngT | Good boy . well done FranC [turns page to DS04] |
| 33. | ALL | Good night Lion |
| 34. | EngT | (whispers) Great |
| 35. | Lu | <i>Ele tinha uma lanterna porque estava escuro</i> |
| 36. | EngT | 'Cos it's night . so he says good night |
| 37. | Tom | [Turns page to DS05] |
| 38. | | [Silence 2 secs] |
| 39. | Lu | <i>Boa noite hyena</i> |
| 40. | FranC | Good night hyena |

Annex 5: Transcriptions

41. Tom Good night /. Hyena
 42. FranC /Giraffe . good night giraffe
 43. Lu Good night giraffe
 44. Tom Good night *girafa* [Turns page to DS06]
 45. FranC Good night armadillo
 46. Lu *Ele . tinha . a chave cor de rosa mas o que tinha tudo desarrumado* [rubs finger on bottom right corner of recto]
 47. EngT Ha ha ha . pink key yeah? pink key
 48. FranC [unintelligible]
 49. Lu [Tries to turn page]
 50. Tom [Stops Lu] [points out the animals on verso] *Não dissemos estes animais*
 51. EngT *Queres dizer?*
 52. Tom *Girafa*
 53. Lu *Podemos fazer a última vez que leu muito .* [nods head vigorously] *histórias? assim?*
 54. Tom *Sim* [Turns page to DS07] *pode ser*
 55. Lu [Nods head]
 56. Tom /Zookeeper mouse um: [Points to zookeeper and mouse on verso] [Points to gorilla]
 57. FranC :Goril/la
 58. Lu /La [Points to the gorilla]
 59. Tom /Gorilla . /ela . fante . lion [Points to the elephant, the lion, the hyena]
 60. FranC /Elephant . lion
 61. Lu /Elefante . lion . [Points to the elephant, the lion, the hyena, the giraffe and the armadillo]
 62. FranC Hyena
 63. Tom /Hyena /*girafa* e[] [Points to the the giraffe and the armadillo]
 64. Lu /Hyena . *girafa* . e um [Points to the the giraffe and the armadillo]
 65. FranC /Hyena giraffe . armadillo
 66. Tom Armadillo [Turns page to DS08]
 67. FranC *A girafa vai /baixar o pescoço*
 68. Lu /*Baixar o pescoço*
 69. EngT Bend his neck
 70. Tom /[Points to the bottom of recto page] *Olha aqui*
 71. EngT It's his tail . isn't it?
 72. Lu *O elefante vai agarrar com a tromba dele.*
 73. FranC O lion *podia levar a banana*
 74. EngT *Ajudar a mouse . ha ha ha*
 75. Lu /*Sim*
 76. Tom /*Só se for isto* [points to the giraffe's neck in recto]
 77. Lu *Ele estava a fazer assim* [mimes pulling something heavy over her shoulders]
 78. EngT Um hum . he was puling it wasn't he?
 79. Lu [Points to right hand oval photo in recto] *Aqui é que está o casamento deles.*
 80. Ti [Points to the wife in the said photo] *Quem era esta?*
 81. Lu *Mostra . aí deixa-me ver* /[Pulls book towards her and scrutinizes it]
 82. EngT /It's the zookeeper's wife
 83. Lu *Se calhar é a senhora . é a casamento deles*
 84. FranC [Points to the left hand oval photo in recto] *Isto que tá ali é o gorilla*
 85. EngT That's right it's the baby gorilla isn't it?

Annex 5: Transcriptions

86. Tom [Points to the zookeeper in the right hand oval photo in recto]
Zookeeper [pulls book towards him] [Turns page to DS09]
87. [Silence 5 secs]
88. FranC Um . o armadillo *tá a dormir na barriga da hyena*
89. EngT That's right . Lu?
90. Lu Um ur [Points to the zookeeper in recto] *o chapéu ainda não tirou*
91. EngT *Não*
92. Lu *Mas é mal educado assim* [Nodding head]
93. Tom *O lion vai agarrar a cauda do do*
94. FranC /Do Elephant
95. EngT /Elephant
96. Tom Elephant
97. EngT *É ao contrário não é?*
98. Tom [Looks at EngT] /[turns page to DS10]
99. EngT /Ha ha ha
100. Lu *É . olha ó Sandie* [runs finger along the bottom of the DS] *ele já está enevoadado*
101. EngT /[Points towards the speech bubble in recto] What's the wife saying here? What does the wife say?
102. FRanC Good night dear
103. Tom [Turns page to DS11] [Points to the speech bubbles from left to right across DS]
104. ALL (Using different voices) Good night . good night . good night . good night . good night . good night . good night . good night .
105. Tom [Tries to turn page] Arghhh
106. Lu [Stops him] *É difícil de dizer esta* [points to the last speech bubble on recto]
107. Tom /[Looks at speech bubble]
108. EngT /É?
109. Tom [Turns page to DS12] [Points to eyes in recto] arghha
110. Lu [Puts hands over her mouth] /*Tem os olhos admirados* [Removes hands]
111. FranC /*Tá admirada . os olhos*
112. EngT /That's right surprised
113. Lu /[turns page to DS13] *E estão azuis* [points to gorilla] *e ela tá a sorrir*
114. FranC *E depois todos acordaram.*
115. Tom /[Turns page to DS14]
116. EngT /Uh ha they all woke up
117. FranC /*O gorilla vai vai voltar*
118. Lu /[Runs finger along the animals on the DS from left to right]
119. EngT They go back to the zoo
120. Tom /Elephant lion [Points to elephant, lion and hyena]
121. FranC Hyena
122. Tom Hyena *girafa* mouse / armadillo [Points to giraffe, mouse and armadillo] [turns page to DS15]
123. FranC /Giraffe mouse armadillo
- [Interruption 18s]
124. FranC *Eu sei porque é que a gorilla abriu a ## porque ele tem a keys*
125. EngT He's got the keys? that's right well done FranC . [points to the speech bubble] what's the wife saying here? can you remember what she's saying?
126. Lu Good night gorilla
- [Interruption 1 9s]
127. [On DS 16]

Annex 5: Transcriptions

128. EngT What's happening here? [points to wife in recto] what's the wife say? [points to wife again]
 129. FranC *Eu não tinha o carro*
 130. EngT No?
 131. Lu *Eu tenho um carro*
 132. EngT [Points to the wife in recto] what's the wife say? good /night dear .
 /[tries to point to the next speech bubble] and the zookeeper?
 133. ALL /Night dear
 134. Tom /[Turns page to DS17]
 135. Lu [Points to the mouse's speech bubble then the gorilla's speech bubble] Goo night . arg brrrrrr [pretends to be asleep]
 136. Tom /Good night
 137. EngT Ha ha ha the gorilla's asleep isn't he? they're all asleep together
 138. Tom Arg ueeeewwwww
 139. Lu *Mariana faz assim* [closes her eyes] argh sssssss [smiles and shrugs her shoulders] *aqui /ele tá a fazer igual* .
 140. Lu /[Turns page to DS18]
 141. Lu /[Points to the mouse and then the gorilla in recto]
 142. EngT Ah ha . /doing the same
 143. Lu /*Tem a banana nos pés.*
 144. EngT /That's right ha ha ha
 145. Tom /[Flicks page to close book]
 146. EngT OK well done
 147. Tom /[Takes book] *Podemos ver outra vez?*
 148. EngT /*Gostaram desta história?*
 149. Tom (Points to the back cover) *Agora vamos dizer aqui*
 150. Lu *Ai não é []* [take book and turns it around] primeira

SCHOOL 01 - Good night Gorilla!
 12th February

Group 2 Retell B
 Tom + FranC + Lu

Total 06m 18s

01. Tom [Puts book straight] *Vamos ver outra vez*
 02. Lu *Sim*
 03. Tom [Tries to open book]
 04. Lu [Stops him] Oh Tomas *ainda não lemos aqui* [Rubs finger over the title]
 05. FranC Good night gorilla
 06. Lu *Ele tá a tentar roubar as chaves* /[points to gorilla] [tries to open book]
 07. EngT /That's right /with the keys
 08. FranC /Zookeeper
 09. Tom [Stops Lu from opening book] Eeeeh
 10. Lu *Deixa-me* [pulls book away]
 11. Tom Zookeeper
 12. EngT Zookeeper
 13. Lu [Opens books, turns pages to FRONT VERSO]
 14. FranC Good night gorilla
 15. Lu Good night gorilla [Turns page to DS01] *Já estava a tentar tirar estas chaves todas* [points to the keys in recto]
 16. FranC *Tá ali um* balloon . *um* parrot [indicates towards the book] ali

Annex 5: Transcriptions

17. EngT A ha . the parrot
 18. Tom [Peers across the table to see]
 19. Lu /[points to the parrot's cage] [To Tom] *Aqui tá um parrot*
 20. FranC [Points to far right side of recto] *Tá ali uma casa*
 21. EngT It's a cage /isn't it?
 22. Lu /[Points to bike in recto] *Ta ali a bike*
 23. EngT Bike
 [Silence 2 secs]
 24. EngT Can we turn over the page? /[moves to turn the page]
 25. FranC */Se calhar é do lion*
 26. Tom Good night Agilla
 27. EngT Gorilla [Turns page to DS02]
 28. Tom [Peers at verso] *Tá ali uma gaiola*
 29. EngT Another cage
 [Silence 5 secs]
 30. Lu [Turns page to DS03]
 31. Tom [Distracted by something outside the room]
 32. FranC Good night elephant . good night elephant
 33. Tom [points to the toy elephant in verso] good night elephant*
 34. EngT That's right good well done . [turns page to DS04]
 35. ALL Good night lion
 36. EngT Good
 37. Lu */Ele gosta de ossos* [Indicates towards the bones in verso] *A minha Quica . /às vezes os cães e os gatos são de uma especial disto*
 38. FranC */E os cães também*
 39. EngT Um hum
 40. Tom [Turns page to DS05]
 41. FranC Good night um hyena . /good night giraffe
 42. Tom /Good night girafa
 43. EngT Good boy well done
 44. Tom [points to the lion in recto] /Lion
 45. Lu /Good night hyena
 46. Tom Good night girafa
 47. Lu [Turns page to DS06]
 48. FranC Good night armadillo good night *casca dura*
 49. EngT Ha ha ha
 50. Tom [Points to the bottle in recto] *Tá ali um biberão*
 51. FranC [Points to the stuffed toy in recto] *Tá ali um teddy*
 52. EngT /A teddy that's right . an armadillo and a teddy
 53. Lu /[Peers at the bottom right corner of DS06 as she turns page to DS07]
 54. FranC [Points at bottom corner of verso] mouse *não*
 55. Lu [Points mouse in verso] mouse
 56. Tom Zookeeper
 57. FranC /O zookeeper . mouse . //gorilla /elephant lion hyena giraffe ah armadillo [Points to everything on the DS as he labels them]
 58. Lu //Mouse elephant lion hyena giraffe um [Points to everything on the DS as she labels them]
 59. Tom //elefante lion hyena *girafa*
 60. Tom Armadilla [Turns page to DS08]
 61. FranC A giraffe *vai baixar o pescoço*
 62. EngT That's right . /he bends his neck . he bends his neck
 63. EngT /[demonstrates bending her neck]
 64. Lu //Vai baixar assim [Imitates the EngT's actions]
 65. Tom //[Imitates the EngT's actions] *Vai fazer assim*

Annex 5: Transcriptions

66. EngT That's right . [demonstrates bending her neck again] ha ha ha
 67. FranC *Por causa da casa . é muito pequena*
 68. EngT Ah ha
 69. Tom *Mas é o ## é maior* [sweeps hand across the recto page]
 70. Lu *Se a casa fosse assim* [holding her arms above her head forming a roof like peak]//*ou até ao tecto*
 71. Lu // [Let's her hands drop onto the table with a loud slap]
 72. Tom // *Só se fosse assim*
 73. Tom // [Stands up and stretches arms above his head]
 74. FranC *Se ela esticasse o pescoço destrua*
 75. Tom [Sitting down] *Ó Sandie sabes . eu já vi um carro rato*
 76. EngT *Ai é?* ha ha ha
 77. FranC *Eu também*
 78. EngT *É em Leiria?*
 79. Tom *É amarelo*
 80. Lu *E eu já vi um carro da polícia amarelo . hoje de manhã . que ia fazer muito barulho*
 81. EngT Ah yeah? *E sobre esta folha querem dizer mais alguma coisa?*
 82. FranC *Eu quero*
 83. EngT FranC?
 84. FranC *O armadillo vai dormir na barriga da []*
 85. EngT Hyena
 86. ALL *Da hyena*
 87. FranC *Que é muito quentinho*
 88. EngT Ah ha
 89. Lu [Pointing to the hyena and armadillo] *São estes aqui*
 [Silence 3 secs]
 90. FranC *O elephant vai agarrar a cauda do lion*
 91. EngT That's right . he's going to hold the lion's tail
 92. Tom [Points to the zookeeper in recto] Zookeeper
 93. EngT Ah ha it's the zookeeper
 94. Tom / [Flicks page over to DS09]
 95. FranC */É mal educado . não tirou o /o chapéu*
 96. Lu */O chapéu . /olha tu passas assim não é? assim não podes passar . só estragas a folha tens de /passar com jeitinho* [Demonstrates what she means as she speaks, using a very authoritarian voice]
 97. Lu Turns page to DS10]
 98. FranC *Depois estraga* . good night dear
 99. EngT Good night dear
 100. Lu [Turns page to DS11]
 101. ALL // Good night . good night . good night . good night . good night . good night . good night .
 102. Tom // [Points to the speech bubbles from left to across the DS]
 103. Lu // [Points to the speech bubbles from left to across the DS]
 104. Lu [Turns page to DS12]
 105. Tom Arg arg argh
 106. FranC *Admirada*
 107. EngT [Nodding head] Su. /rprised
 108. FranC /Surprised
 109. Lu [Turns page to DS13]
 110. FranC *Já não se vê o armadillo e a hyena . a mouse vai dormir na gaveta e depois vai dormir na cama*
 111. Tom *Eu só estou a ver um bocadinho do lion*

Annex 5: Transcriptions

112. FranC *É só ver estes pelinhos* [gestures towards recto]
 113. Lu [Turns page to DS14]
 114. FranC //Gorilla elephant lion hyena giraffe mouse e armadillo [Points to all the animals as he says them]
 115. Tom //Gorilla *elefante* lion hyena *girafa* mouse e [Points to all the animals as he says them] . []
 116. Lu //Lion hyena giraffe mouse e [] armadillo
 117. EngT Armadillo .
 118. Tom Armadillo
 119. EngT Back to the zoo
 120. Lu *Ela e a . vai para as gaiolas . esqueceu-se /deste* [points to the gorilla in recto] *e então foi*
 121. FranC */Só que ele tinha keys . e voltou*
 122. Lu */[Turns page to DS15]*
 123. EngT The gorilla's got the keys . that's right
 124. FranC O mouse *também*
 125. EngT What's the wife saying here?
 126. FranC //Good night zoo
 127. Tom //Good night
 128. Lu *//As vezes nestas casas /faço sair duma maneira diferente* [unintelligible]
 129. Tom */[Turns page to DS16]*
 130. FranC [Unintelligible] Good night dear
 131. EngT Good night dear ah ah ha.
 132. Lu */[Turns page to DS17] Good night . (uses high pitched voice)* good night [Points to the speech bubbles in turn] *escalhar também pode ser assim o* [points to gorilla] *ele comeu e ele* [points to mouse] *pôs a casca aqui*
 133. Fran *E assim sujava a cama toda*
 134. Lu */[Turns page to BACK VERSO] [points ot the gorilla in recto] o quê?* [imitating mock surprise] *uma banana nos pés?*
 135. Tom *Uma banana nos pés?*
 136. FranC *Nunca vi um animal a comer a banana nos pés*
 137. EngT *//Não?*
 138. FranC *//[Shakes head]*
 139. Lu *//[Giggles]*
 140. Tom */O mouse tá a fazer o mesmo do gorilla*
 141. FranC */[Points to the gorilla in verso] Tão ali as key*
 142. EngT That's right . the keys . wow well done
 143. Tom *Outra vez*
 144. Lu *Não . já estou cansada*
 145. EngT *Ó Tom . não pode ser . mas fico muito feliz que queres contar outra vez Tom.*

Annex 5: Transcriptions

SCHOOL 01 - Good night Gorilla!

12th February

Group 3

Ter + Car + M^aC

Total 04m 44s

Ter had a bad cold and her voice was very squeaky

01. EngT Have you said hello to Cookie? hello Cookie
02. M^aC Hello Cookie
03. EngT *Ele tá deserto para ouvir a história porque vocês vão contar muito bem*
04. Ter [Nods]
05. Car [To Ter] *Podes abrir* [Opens book]
06. Ter [Helps Car stop on FRONT VERSO] Good night gorilla [turns page to DS01] good night gorilla [turns page to DS01] [points to the verso page] *o gorilla quer sair da gaiola*
07. EngT That's right . he's escaped hasn't he?
08. Ter [Points to the zookeeper] *Atrás do zoo . do zookeeper*
09. EngT The zookeeper that's right . he's behind the zookeeper
10. Ter [turns page to DS03] Good night elephant
11. M^aC Little elephant
12. Ter [turns page to DS04] Good night lion
13. Car Good night lion
14. Ter [turns page to DS05] Good /night hyena
15. M^aC /Little hyena
16. Ter Little giraffe . good night hyena . good night giraffe [turns page to DS06]
- [Silence 5 secs]
17. Ter O armadillo
18. EngT The armadillo . well done
19. Ter Good night armadillo [turns page to DS07]
- [Silence 3 secs]
20. Ter [Points to the giraffe] *o giraffe* [points to the hyena] *a hyena*
21. Car *Tá rouca*
22. M^aC *### essa voz?*
23. EngT Ha ha ha
24. Car *É porque ela tá rouca*
25. EngT *És mesmo assim é? ah OK ha ha ha . tá doente? ohhh coitada . talvez amanhã podes ficar em casa a descansar a garganta . é? mas hoje tens de contar a historia*
26. Car [Points to the lion] *Este vai atrás* [points to the mouse] *e este vai primeiro . este vai em primeiro*
27. M^aC [Points to the gorilla] *Este vai em segundo*
28. Ter / [Points to the elephant]
29. Car / [Points to the elephant] *E este vai em terceiro*
30. M^aC [Pointing towards the other animals] *Quarto quinto sexto . ah ha*
31. Ter [Points to the gorilla] Monkey
32. EngT Gorilla
33. Ter Gorilla
34. Car Monkey . /*são casas* [points at the pink, blue and green houses in verso and recto]
35. M^aC *E aqui outro . quatro casas* [Points at the orange house in verso]

Annex 5: Transcriptions

36. Ter [Turns page to DS08]
 37. Car Oh ha ha ha
 38. M^aC Mouse [Points to the mouse in verso]
 39. Car Sssss [points to the door] *aquela porta tá aberta*
 40. Ter *A giraffe vai baixar o pescoço*
 41. EngT He's bending his neck [demonstrates] ah ha
 42. Ter *Na casa* [turns page to DS09]
 [Silence 5 secs]
 43. Ter /[Points to the mouse in verso] A mouse
 44. Car *Mouse a puxar a banana*
 45. Ter An elephant
 46. Car *A banana é tão pesada*
 47. EngT Ah ha
 48. Car [Mimes what the mouse looks like straining to pull the banana]
 49. Ter *E a hyena e o armadillo*
 50. M^aC [turns page to DS10]
 51. Ter [points to the speech bubble in recto] Good night dear
 52. EngT Good night dear . that's right . it's the wife isn't it?
 53. Ter [turns page to DS11] // [points to speech bubbles from left to right] (using different voices) Good night . good night . good night . good night . good night . good night . good night . good night
 54. M^aC // [points to speech bubbles from left to right] (using different voices) *Boa noite . boa noite . boa noite. boa noite. boa noite. boa noite. boa noite. boa noite*
 55. Ter [turns page to DS12]
 56. Car *Oooo . tá tudo escuro . só por causa dos animais*
 57. Ter Surprised
 58. Car */Admirada*
 59. Ter /[turns page to DS13]
 60. EngT Surprised . well done Ter
 61. M^aC (Using a squeaky voice) Ah surprised
 62. Car [Points to the gorilla and the mouse] *Estes vão para trás . [points to the lion] este e este vão para ###*
 63. Ter [turns page to DS14]
 64. M^aC *São os animais dela*
 65. Ter [Points to the wife in recto] *Vão para o zoo*
 66. Car */São os animais dela*
 67. Ter /[turns page to DS15]
 68. M^aC *Boa noite zoo*
 69. Ter Good night zoo
 70. M^aC */Ai a caminha é que ela vai*
 71. Ter /[Turns page to DS16] [points to speech bubbles in recto] *Boa noite querida . boa noite querido*
 72. M^aC Good night
 73. Ter [Points to the wife's speech bubble in recto] Good night dear
 74. M^aC *Eu sei o que é que quer dizer good night*
 75. Ter [Turns page to DS17] /[points to speech bubbles in recto] Good night gorilla /zzzzz
 76. M^aC /Urghh arrrrr zzzzzzz
 77. EngT Ha ha ha . he's asleep . isn't he? they're all asleep together
 78. Ter [Nods her head] [turns page to DS18]
 79. Car *E acabou*
 80. EngT It's finished . well done . *gostaram desta história?*
 81. ALL *Sim*
 82. Ter *Fui eu que contei-a toda*

Annex 5: Transcriptions

83. EngT *Parece que sim*

SCHOOL 01 - Good night Gorilla!
12th February

Group 4 Retell A
Dan + Rod + FranS

Total 02m 07s

- | | | |
|-----|-------|--|
| 01. | Rod | <i>É muito pequeno . este livro é da nossa sala</i> |
| 02. | EngT | Ah ha it's a little book . isn't it? |
| 03. | Rod | Good night gorilla . /Good night gorilla |
| 04. | Rod | /[moving his head from side to side] |
| 05. | FranS | [Turns page to FRONT VERSO] |
| 06. | ALL | Good night gorilla |
| 07. | FranS | [Turns page to DS01] |
| 08. | ALL | //Good night gorilla |
| 09. | FranS | //[Runs finger from left to right along words in speech bubble] |
| 10. | FranS | [Turns page to DS02] |
| 11. | ALL | [Look at the pages in silence [3 secs]] |
| 12. | FranS | [Turns page to DS03] |
| 13. | ALL | //Good night elephant |
| 14. | FranS | //[Runs finger from left to right along words in speech bubble] |
| 15. | Dan | //[Points to the speech bubble] |
| 16. | FranS | [Turns page to DS04] |
| 17. | ALL | Good night lion |
| 18. | FranS | [Turns page to DS05] /Good night /giraffe . |
| 19. | FranS | /[Points to the top speech bubble] |
| 20. | Rod | /Giraffe |
| 21. | Dan | // <i>Não</i> |
| 22. | FranS | //E gi: |
| 23. | FranS | //[Points to the hyena in recto] |
| 24. | Rod | Good night hyena |
| 25. | FranS | [Turns page to DS06] |
| 26. | Dan | //Good night /armadillo [Runs finger from left to right along words in speech bubble] |
| 27. | Rod | //Good night |
| 28. | FranS | [Turns page to DS07] [turns page to DS08] [turns page to DS09] [turns page to DS10] |
| 29. | ALL | //Good night |
| 30. | Dan | //[Runs finger from left to right along words in speech bubble] |
| 31. | FranS | <i>Marido</i> |
| 32. | Dan | Dear |
| 33. | EngT | Dear |
| 34. | FranS | [Turns page to DS11] |
| 35. | ALL | (Using different voices) Good night . good night . good night . good night . good night . good night . good night . good night . |
| 36. | Dan | [Points to speech bubbles from left to right across the DS] |
| 37. | FranS | [Points to speech bubbles from left to right across the DS] [Turns page to DS12] <i>Tá ad/mirada</i> |
| 38. | Dan | <i>/Mirada . tá admirada</i> |
| 39. | FranS | [Turns page to DS13] [turns page to DS14] [turns page to DS15] |

Annex 5: Transcriptions

40. ALL Good night
 41. Dan Zoo
 42. Dan [Turns page to DS16]
 43. ALL //Good night
 44. FranS //[Points to the zookeeper's speech bubble]
 45. Dan //[Points to the zookeeper's speech bubble]
 46. Silence [3 secs]
 47. FranS Good night *mulher* [grinning]
 48. Rod Ah he he he
 49. Dan Good nigh //aaaauuuuuaaa
 50. FranS //Good night father //Good night *marido*
 [Runs finger from left to right along words in speech bubble]
 51. Rod //Father he he
 52. FranS //[Runs finger from left to right along words in wife's speech bubble]
 53. Dan //[Runs finger from left to right along words in wife's speech bubble]
 54. EngT Good night dear
 55. Dan [Turns page to DS17]
 56. ALL //Good night
 57. Dan //[Points to the mouse's speech bubble] /[Points to the gorilla's speech bubble]
 58. Rod Gorilla
 59. FranS /Good night arghhh
 eeeeeee /[Turns page to DS 18]
 60. Rod /*Não ele estava a dizer*
 61. Dan Haaaaaaa
 62. Rod *Vão-se embora ha ha ha*
 63. Dan [Turns page to V02]
 64. Rod *Podemos contar outra vez?*
 65. EngT Yeah
 66. Rod /*Boa*
 67. Rod /[Lifts hand up in the air triumphantly]

SCHOOL 01 - Good night Gorilla!
 12th February

Group 4 Retell B
 Dan + Rod + FranS

Total 02m 59s

01. Rod Outra vez
 02. ALL [Holding book] Good night gorilla
 03. ALL [Start to open book]
 04. FranS //[Turns page to FRONT VERSO]
 05. Dan //[Turns page to FRONT VERSO]
 06. ALL Good night gorilla
 07. Dan [Turns page to DS01]
 08. ALL Good night gorilla
 09. Dan [Turns page to DS02]
 10. FranS [Turns page to DS03]
 11. ALL Good night elephant

Annex 5: Transcriptions

12. FranS [Turns page to DS04]
 13. ALL Good night lion
 14. FranS [Turns page to DS05]
 15. Dan //Good night [Looks at FranS] (said firmly) hyena . good night giraffe
 16. FranS //Good night gu . yena . good night giraffe
 17. Rod //Good night gu . good night giraffe
 18. FranS [Turns page to DS06]
 19. ALL //Good night armadillo
 20. Dan //[With finger follows words from left to right in speech bubble
 21. FranS [Turns page to DS07] [Turns page to DS08] /[Turns page to DS09]
 22. Dan /Hum
 23. EngT *Vocês não querem dizer nada sobre essas folhas?* /[Turns pages back to DS07]
 24. FranS /Sim
 25. FranS [Points to the zookeeper on verso] Zooeekeeper
 26. Rod *Pá . a girafa vai baixar o pescoço*
 27. EngT He's going to bend his neck [demonstrating]
 28. FranS Lion
 29. EngT Uh ha . Dan?
 30. FranS Elephant . hyena . giraffe
 31. Dan /Primeiro /o mouse e o gorilla e depois o elephant . o lion . hyena depois giraffe e depois armadillo
 32. Dan /[Pointing to the animals as he names them]
 33. Rod /E armadillo [points to armadillo in recto]
 34. FranS [Turns page to DS08] [begins to turn the page again]
 35. EngT *Não querem dizer nada sobre esta ?* [opens DS08 for children to see]
 36. Rod /Sim sim sim
 37. FranS /Sim . girafa [points to the giraffe]
 38. EngT Giraffe
 39. FranS Armadido [Points to the open door and the armadillo] armadillo
 40. Dan [Unintelligible]
 41. Rod Armadillo [Points to mouse] *Já não tá em frente*
 42. EngT Não
 43. FranS [Points to the banana] Banane
 44. EngT Banana
 45. Rod Banana
 46. Dan [Turns page to DS09] [looks at EngT]
 47. EngT *Querem falar desta?*
 48. FranS Giraffe elephant . lion [Points to each animal as he labels it]
 49. Rod *O elephant vai gostar muito da cauda do leão* [Points several times to the lion's tail]
 50. EngT Ah ha
 51. Dan [Turns page to DS10]
 52. Rod Good night
 53. FranS /Good night zooee/keeper
 54. Rod /keeper
 55. Dan Não . good night dear
 56. FranS [Turns page to DS11]
 57. ALL (Using different voices) Good night . good night . good night . /good night . good night . good night . good night .
 58. FranS [Points o the speech bubbles from left to right]
 59. Dan /[Points to the speech bubbles form left to right]

Annex 5: Transcriptions

60. FranS [Turns page to DS12]
 61. Dan *Está ad/mirada*
 62. Rod */Mirada*
 63. EngT */Ah surprised*
 64. FranS */[Turns page to DS13] Queremos dizer mais*
 65. Dan *O elephant acordou-se assustado*
 66. EngT *Yes . he's surprised as well isn't he?*
 67. FranS *[Points to the banana in verso] A banane*
 68. EngT *A banana*
 69. Rod *[Points to the gorilla in recto]*
 70. FranS */[Turns page to DS14] [Turns page to DS15]*
 71. Rod */Mas mas o gorilla vai voltar*
 72. Dan */Good night /zoo [Runs finger along the words from left to right in speech bubble]*
 73. FranS */Dear*
 74. Dan *Não . não é dear é zoo*
 75. FranS *Good night zoo [Turns page to DS16]*
 76. Rod *[Points to the gorilla in recto] este . que:*
 77. FranS *: Good night*
 78. Dan *Good night [Points to the zookeeper's speech bubble]*
 79. FranS *Maria . ha he*
 80. Rod *He he Maria*
 81. Dan *Good night/ [] /dear*
 82. FranS */Ma ma dear*
 83. Rod */Maria*
 84. FranS *[Turns page to DS17]*
 85. FranS *//Good night [Running finger along words in mouse's speech bubble]*
 86. Dan *Gorilla*
 87. Rod *E eu . orgh ch ch ch /orgh ch ch ch [getting excited and wriggling up and down in his chair]*
 88. FranS */Good night*
 89. Dan *Não e . é eeeeezzzzzz*
 90. FranS *[Turns page to DS18]*
 91. Rod *[Points to the mouse in verso] Ele está só a imitar o mac o gorila*
 92. EngT *The gorilla*
 93. FranS */[Closes book]*
 94. EngT */Well done that was very good*

SCHOOL 01 - Good night Gorilla!
 12th February

Group 5 Retell A
 In + Fran + MA

Total 02m 12s

01. EngT *Ok let's go . can you tell the story?*
 02. MA *Good night gorilla /[turns page to FRONT VERSO]*
 03. EngT */Good night gorilla*
 04. ALL *Good night gorilla*
 05. MA *[Turns page to DS01]*
 06. ALL *Good night gorilla*
 07. MA *[Turns page to DS02] Não tem nada /[points to the gorilla in R02]*

Annex 5: Transcriptions

08. MA /O gorilla está a roubar as chaves
09. MA [Turns page to DS03]
10. ALL Good night elephant
11. MA [Turns page to DS04]
12. ALL Good night lion
13. MA [Turns page to DS05]
14. Fran //Good night giraffe . good night li:
15. MA //Good night giraffe . good night hyena
16. In //Good night giraffe . good night hyena
17. Fran Hyena
18. MA [Turns page to DS06]
19. ALL Good night armadillo
20. MA [Turns page to DS07]
21. Fran //Eles iam
22. MA //Eles estão a seguir [Runs her finger from recto to verso along the animals]
23. Fran Eles iam para casa do do ai
24. MA [Turns page to DS08] Zookeeper
25. Fran Zookeeper
26. MA [Points to the giraffe] Vai baixar o pescoço
27. EngT That's right . bend his neck [demonstrating]
28. MA [Turns page to DS09]
29. Fran /[Turns page to DS10]
30. MA /[points to the elephant in verso] O elephant vai agarrar a cauda do lion
31. ALL Good night querido
32. MA Dear
33. EngT Dear ha ha ha
34. MA [Turns page to DS11]
35. ALL //(Using different voices) Good night . good night . good night . good night . good night . good night . good night . good night
36. MA //[Points to the speech bubbles from left to right] [Turns page to DS12] (whispering) Ficou admirada
37. Fran [Imitates a surprised face]
38. MA [Turns page to DS13]
39. Fran [Imitates the wife's surprised face and then the gorilla's grin]
40. MA [Turns page to DS14]
41. MA [Turns page to DS15]
42. ALL Good night querido
43. EngT Umm good night zoo
44. MA [Turns page to DS16]
45. Fran (Using different voices) Good night . good night . good night (extra deep) good night
46. EngT //Ha ha ha . /that was the zookeeper wasn't it?
47. MA //Ha ha ha /[Turns page to DS17] [points to the mouse's speech bubble]
48. In //Ha ha ha
49. Fran Good night . orgh ahhhh orgh ahh zzzzzzz
50. MA [Turns page to DS18]
51. Fran [Points to the gorilla in recto]
52. Fran Arghhh leva a banana nos pés
53. MA [Looks at recto] . [looks at verso] . [lifts verso to peek at previous page] . [turns page and closes book]
54. Fran Vitória vitória acabou-se a história

Annex 5: Transcriptions

55. EngT Very good

SCHOOL 01 - Good night Gorilla!
12th February

Group 5 Retell B
In + Fran + MA

Total 02m 10s

- | | | |
|-----|------|---|
| 01. | EngT | <i>Querem fazer outra vez?</i> |
| 02. | MA | <i>/Sim . sim sim sim</i> |
| 03. | In | <i>/[Nods head] Sim</i> |
| 04. | Fran | <i>Sim sim sim</i> [bounces up and down] yes |
| 05. | MA | [Opens book on FRONT VERSO] [begins to turn page again] |
| 06. | Fran | <i>Espera</i> [pulls book into the middle] |
| 07. | EngT | <i>Vamos pôr no meio</i> [helps Fran bring book to middle of table] |
| 08. | Fran | [Points to the cage in recto] <i>Tá aqui uma casota</i> |
| 09. | MA | Good night gorilla [Turns page to DS01] |
| 10. | ALL | Good night gorilla |
| 11. | MA | [Points to the parrot's cage in verso] Parrot [Turns page to DS02]
[Unintelligible] <i>/[Points to the gorilla]</i> |
| 12. | Fran | <i>/A gorilla estava a roubar as chaves para ir para casa</i> |
| 13. | In | [Turns page to DS03] |
| 14. | ALL | Good night elephant |
| 15. | In | [Turns page to DS04] |
| 16. | MA | [Helps In] |
| 17. | ALL | Good night lion |
| 18. | In | [Turns page to DS05] |
| 19. | MA | [Helps In] |
| 20. | ALL | Good night giraffe . good night hyena |
| 21. | In | [Turns page to DS06] |
| 22. | MA | [Helps In] |
| 23. | ALL | Good night armadillo |
| 24. | In | [Turns page to DS07] |
| 25. | Fran | <i>Eles estavam a sair para ir a casa dele</i> [Follows animals with finger from recto to verso] |
| 26. | MA | [Shadowed Fran's retell, saying exactly the same words milli-secs later] |
| 27. | In | [Looks at Fran] |
| 28. | Fran | [Turns page to DS08] [Points to the armadillo and moves her finger along the DS from left to right] <i>Eles iam entrar</i> |
| 29. | MA | [Points to the giraffe's neck in recto] <i>E a girafa baixa o pescoço</i>
[Turns page to DS09] |
| 30. | Fran | <i>Entraram no pescoço . entraram no quarto</i> [lifts hands over hear head and drops them onto the book] e e e |
| 31. | MA | : [unintelligible] [Turns page to DS10] Good night |
| 32. | Fran | (Using a very deep, loud voice) Good night |
| 33. | MA | Dear ha ha ha |
| 34. | In | [Turns page to DS11] |
| 35. | ALL | //(Using different voices and being quite dramatic) Good night
. good night . good night . good night . good night . good night
. good night . good night |

Annex 5: Transcriptions

36. MA // [Points to speech bubbles in verso]
 37. Fran // [Points to all speech bubbles from left to right]
 38. MA [Turns page to DS12]
 39. In (Very quietly) *Admirada*
 40. Fran [Dramatically imitates the wife's surprised face and holds up her hands]
 41. MA /[Laughs at Fran]
 42. In /[Laughs at Fran]
 43.
 44. Fran /[Turns page to DS13] Surprised
 45. EngT Surprised
 46. MA /[Turns page to DS14]
 47. In /[Helps MA]
 48. Fran *Voltaram outra vez para a casota* (finishing off in a crescendo) [In one quick movement follows animals from verso to recto and //pulls up the recto page to turn it over]
 49. In //[Helps turn page to DS15]
 50. EngT //To the zoo . back to the zoo
 51. Fran *Mas não tinham as chaves* [holds finger up as though reinforcing a point] fugiram
 52. MA *Não . porque ele tem as chaves* [Points to the keys in recto]
 53. Fran *Sim tinha com ele* [stabs keys in illustration]
 54. MA Good night zoo [Turns page to DS16]
 55. Fran [Points to two speech bubbles from left to right] (Using a deep voice) good night (using a slightly higher voice) good night
 56. MA /Ha ha he he
 57. In /Ha ha hi hi
 58. In [Turns page to DS17]
 59. MA [Helps In]
 60. Fran Good night . arghh zzzzzzzzz
 61. MA /Ha ha he he
 62. In /Ha ha hi hi
 63. In [Turns page to DS18]
 64. MA [Helps In] *Vitória vitória acabou-se a história* [closes book]
 65. Fran *Vitória vitória acabou-se a história*
 66. EngT Well done . *gostaram da história?*
 67. ALL *Sim sim*

SCHOOL 01 - Good night Gorilla!
 12th February

Group 6 Retell
 Mat + Jac + Ant

Total 06m 50s

The picture book is in front of Ant

01. EngT Are you going to say hello to Lvia and to /Cookie . yeah? hello
 Livia hello Cookie
 02. Ant [smiles at the camera] [Begins to open book]
 03. Jac Livia
 04. Ant [Opens book on FRONT VERSO]
 05. Jac *É tia*

Annex 5: Transcriptions

06. EngT *Não é prima da Cammy . não é?*
 07. Jac *Eu também tenho uma prima*
 08. EngT *Também tens?*
 09. Mat *Eu também /só que ###*
 10. Ant */[Runs finger along the title from left to right] Good night gorilla*
 11. EngT *Very good . vamos pôr no meio e assim a Mat também pode ver? OK? /OK? [pulls book towards the centre of the group] that's it*
 12. Ant */[Nods] [turns page to DS01] [leans over the book and peers at the speech bubble] [sits back and points at Jac] ###*
 13. ALL *[Giggle]*
 14. Jac *Vamos contar depois outra vez?*
 15. EngT *Tá bem . vamos*
 16. Ant *Um good night gorilla*
 17. EngT *That's right*
 18. Jac *[Turns page to DS02]*
 19. Mat *[Points towards the mouse in recto] Tá ali ## mouse*
 20. Ant */[Points to the balloon in verso] A balão*
 21. Jac */Ele estava a roubar as chaves*
 22. EngT */Yeah he was stealing the keys*
 23. Ant */[Points to the torch in recto]*
 24. Jac *Keys [Turns page to DS03]*
 [Silence 2 secs] *[children look at illustration]*
 25. Jac *Elephant*
 26. Ant *Good night elephant [Runs finger along the words in the speech bubble, from left to right]*
 27. Jac *Um [Looks at verso]*
 28. Ant *[Points to the ball in verso] /Ball*
 29. Mat */[Points towards the ball] Tá ali uma bola*
 30. Jac *[Points to the toy elephant in verso] Isto é o quê?*
 31. Mat *[Peers across] Ahh mouse*
 32. Jac *[Points again] ###?*
 33. EngT *It's a little elephant . no?*
 [Silence 4 secs] *[children look at the illustration]*
 34. Jac *Ele vai abrir isto [points to the lock in verso]*
 35. EngT */That's right yeah*
 36. Jac */[Turns page to DS04]*
 37. Ant */[Runs finger along the words in the speech bubble, from left to right] Good night lion*
 38. Jac *Ele vai abrir [points towards the lock in verso]*
 39. EngT */He's gonna open the gate*
 40. Jac */[Turns page to DS05]*
 41. Ant *[Runs finger along the words in top speech bubble, from left to right] Good night hyena*
 42. Jac *Good night giraffe*
 43. Mat *[Taps hyena in recto with her hand] Good night hyena é aqui*
 44. Jac *Não é aqui [points towards the speech bubble]*
 45. Ant *[Peers at top speech bubble] /[Runs finger along the words, from left to right] // [Runs finger along the words in bottom speech bubble, from left to right] Good night hyena . good night giraffe*
 46. Jac *//Good night giraffe [points at the cage in verso] ela tá a abrir e ela tá [points towards the open cage in recto] e ela já abriu*

Annex 5: Transcriptions

47. Ant / [Turns page to DS06]
 48. Jac / [Helps Ant] *E falta este* .
 49. Ant Good night ah ha ah []
 50. Mat / *Casca dura*
 51. Jac / Armadillo
 52. EngT Armadillo . yeah
 53. Ant / [Runs finger quickly along words in speech bubble from left to right] Good night armadillo
 54. Mat *Tem um biberão* [points to the bottle in recto]
 55. EngT Uh ha
 56. Jac / *E tem um boneco*
 57. EngT / *É bebé*
 58. Ant / [Turns page to DS07]
 59. Jac / *É bebé* . [looks at verso] *ele vai entrar em casa*
 60. Mat / [Points to the giraffe] *Mas ela vai baixar o pescoço*
 61. Ant / [Pointing to the front door] *Na casa do zookeeper*
 62. Jac (Pointing to the giraffe) *E ela está a correr . ela está*
 63. EngT *Parece que sim* . they're running . the giraffe's running
 64. Jac *Ela vai entrar em casa da:*
 65. Ant : Do zookeeper [Turns page to DS08]
 [Silence 7 secs] [children look at the illustration]
 66. Ant [Peers exaggeratedly at the illustrations from left to right and back again]
 67. Jac *Aqui não tá nada*
 68. EngT No?
 69. Jac *Podemos dizer?*
 70. EngT *Não percebi?*
 71. Jac *Podemos dizer as coisas?*
 72. EngT *Podes dizer coisas se quiseres*
 73. Jac Um
 74. Ant *Esta girafa está a baixar o pescoço* [Touches the giraffe's neck]
 75. EngT / He's bending his neck isn't he?
 76. Mat / [Giggles]
 77. Ant [Points to the mouse in verso] ###
 78. Jac *Arh . o rato devia fechar a porta ali a* armadillo: [Points to wards the open door in verso]
 79. Ant : ### [imitates the mouse pulling the banana in an exaggerated way]
 80. Jac [Giggles] *e a rato devia fechar a porta e por a banana no chão*
 81. Ant [Points to the armadillo in verso] *Esta devia puxar ### ficar lá fora*
 82. EngT Ah poor armadillo
 83. Jac *He he he não ele queria entrar* [Turns page to DS09]
 84. Ant *Mas então empurrá-la pela janela #####*
 85. Mat [points to the gorilla in recto] *Ele tá a ficar ooooo arghhh*
 [mimes being sleepy, stretching and yawning]
 86. Jac [pretends to sleep by yawning, putting her hand on her mouth and then cupping her hands against her face] *Eu estou com sono*
 87. EngT He's going to sleep . //he's going to sleep isn't he?
 88. Mat // [Places her hands against her face and closes her eyes]
 89. Ant // [Points to the elephant] *Ele vai agarrar a cauda do leão*
 90. Jac [Points to the hyena] *Porque porque a a* [puts hand on chin in though]
 91. EngT Armadillo?

Annex 5: Transcriptions

92. Jac *Não é* [points to the hyena]
 93. EngT The hyena
 94. Jac *A hyena tá tá . tem pelos*
 95. Ant */Pois porque está /tá ## a parede toda e a cabeça tá quase a tocar no ###* [Runs finger along the giraffe's neck from top to bottom]
 96. Mat */*[Points at zookeeper]
 97. Jac *Pois tá* [turns page to DS10] [points to the elephant in verso] *ele está a agarrar a cauda do []*
 98. Ant *Pois é pois é . do lion* [Taps lion's tail in verso]
 99. Jac [Giggles] *Do lion*
 100. Mat *//*[Runs along the words in the speech bubble from right to left]
 101. Ant *//*[Points to the speech bubble] Good night
 102. Jac [Turns page to DS11]
 103. Mat *//*[Points to first speech bubble on verso then second, then first on recto] (Using different voices) Good night . good night . good night
 104. Ant *//*(Using different voices) Good night . good night . good night [Points to speech bubbles in verso from left to right]
 105. Jac *//*(Using different voices) Good night . good night . good night [Points to speech bubbles in verso from left to right]
 106. Jac [Tries to stop Ant and Mat] *Não*
 107. Ant *//*(Using different voices) Good night . good night . good night [Points to speech bubbles in recto from second left to right]
 108. Mat *//*[Points to first speech bubble in verso] (using a deep voice) Good night [points to second speech bubble in recto] /good night // [continues to point ad hoc at the speech bubbles] (using different voices) good night . good night . good night . good night
 109. Jac /Good night . good night . good night. good night
 110. Ant *//*(Using a very deep voice) Good night [Points to first speech bubble on verso]
 111. Jac [Pushes Mat away] /Já tá [Turns page to DS12] /*Tá admirada*
 112. Mat /[Giggles]
 113. Ant /[Covers mouth with hands]
 114. Mat /*Tá admirada*
 115. EngT /Surprised
 116. Ant *Tá admirada* [tries to turn the page]
 117. Jac [Stops Ant] [Points to the top corner of the verso and continues pointing to the different spots on the verso where she remembers the animals are in the dark] *tá aqui a girafa . tá aqui o elefante . o lion tá aqui*
 118. Ant [Points to bottom left of recto] *O lion tá aqui*
 119. Jac [Points to bottom right corner of recto] Ah ah ah [Looks at EngT]
 120. EngT The hyena
 121. Jac *A hyena tá aqui e* [Points to another spot in lower right hand corner] *o armadillo tá aqui*
 122. EngT OK
 123. Jac [Turns page to DS13]
 124. Ant *O armadillo tá aí*
 125. Jac *Todos já abriam os olhos*[Circles her own eyes with her finger] *e ela tá com aquilo azul* [Points to the wife]
 126. Ant */*[Points to the lion in recto] [unintelligible]

Annex 5: Transcriptions

127. EngT /Blue . blue eyes
 128. Jac [Points to the gorilla] *E ele tá a rir*
 129. EngT Um hum ha ha ha
 130. Mat [Tries to turn the page]
 131. Jac [Pushes her away] [Turns page to DS14] [Looks from verso to recto] */Ele vai levar /todos os animais:*
 132. Mat */[Tries to point to the zoo in recto]*
 133. Jac */[Pushes Mat away]*
 134. EngT : *Pára . deixas a Mat virar a folha contigo*
 135. Mat [Tries to turn the page]
 136. Jac *Ainda não . ainda não disse*
 137. EngT OK
 138. Jac *Ele ele /vai:*
 139. Ant */[Points to the zoo sign in recto] ## zoo*
 140. Jac Zookeeper
 141. EngT It's the zookeeper's wife isn't it?
 142. Mat [Giggles]
 143. Jac [Points to the gorilla] *Ele vai levar com a senhora todos os animais para a gaiola outra vez* [Turns page to DS15]
 144. Ant [Unintelligible]
 145. Jac [Giggles] [Unintelligible]
 146. Ant [Points to speech bubble and runs finger along words from left to right] Good night zoo
 147. Jac Zookeeper
 148. ALL [Giggle]
 149. Jac [Turns page to DS16] [pretends to yawn]
 150. Mat [Pretends to yawn]
 151. Jac [Points to the end of the bed in recto] *Engraçado* [points to wife's speech bubble and runs finger along words from left to right] Good night
 152. Ant [Points to wife's speech bubble and runs finger along words from left to right] (Using a deep voice) Good night
 153. Jac */[Giggles]*
 154. Mat */[Giggles]*
 155. Jac *//[Points to zookeeper's speech bubble and runs finger along words from left to right] Good night marido*
 156. Mat *//[Giggles]*
 157. EngT Ha ha ha
 158. Jac [Turns page to DS17]
 159. Mat [Points to gorilla's speech bubble] */Good night* [Points to mouse's speech bubble] good night
 160. Ant */[Points to gorilla's speech bubble] Good night [points to mouse's speech bubble] good night*
 161. Jac Não [pushes the other children away from the illustration]
 162. Mat [Giggles] [lays her head on the book]
 163. Jac [Giggles] [lays her head on the book]
 164. EngT He's asleep isn't he? They're all asleep
 165. Jac Mmmmmmmhmmmmmm
 166. Mat Zzzzzzzzzz
 167. Jac [Turns page to DS18] [points to the gorilla and mouse in recto] *Tá a fazer igual*
 168. Ant [Moving his finger around verso and making funny sounds]
 169. Jac */[Giggles] [closes book] Podemos contar outra vez?*
 170. Ant */Tá ali um dois [unintelligible]*

Annex 5: Transcriptions

SCHOOL 01 - Good night Gorilla!
12th February

Group 7 Retell
FraS + Jo

Total 05m 17s

01. EngT Ok do you want to tell the story to Cookie? can you tell the story to Cookie?
- Silence [6 secs]
02. EngT What's it called? /what's the title of the story? [Points to the title]
03. FraS Good night gorilla
04. EngT Good night gorilla
05. Jo /Good night gorilla
06. FraS /[Turns page to FRONT VERSO]
07. ALL Good night gorilla
08. Jo [Turns page to DS01]
09. FraS /Good night gorilla [Runs finger along words in speech bubble from left to right]
10. Jo [Turns page to DS02]
- [Silence 3 secs] [children look at the illustrations]
11. FraS *Tão aqui setas* [Points to the signs in verso]
12. EngT Uh ha
- [Silence 6 secs] as the children look at the illustrations
13. Jo *Gorila** [Points to Gorilla in recto]
14. EngT It's a gorilla . that's right
15. FraS A gaiola [points to the cage outline in recto background]
16. EngT That's a cage . yeah
17. Jo *Gorila** [Points to Gorilla in verso]
18. FraS *Um balão* [Points to the balloon in verso]
19. EngT A balloon
20. FraS *As bananas* [Points to the bananas in verso] *e a bike* [Points to the bike in verso]
21. EngT The bike
- [Silence 3 secs] [children look at the illustrations]
22. Jo [Points to the mouse in verso] *Eh ele esta a trazer esta banana*
23. FraS *É o mouse que está a puxar* [points towards the mouse in verso]
- [Silence 2 secs] [children look at the illustrations]
24. Jo [Taps the banana in verso] *Ele já vai dar um grande pulão . olha estão aqui dois* [Points to the banana in recto and the banana in verso]
25. FraS *Não . é o mesmo*
26. EngT *É o mesmo porque são dois desenhos diferentes não é? não é o mesmo desenho*
27. Jo [Nods head] [Turns page to DS03]
28. FraS Good night elephant [Runs finger along words from left to right in speech bubble]
29. Jo [slightly behind FraS] Good night [] phant [Turns page to DS04] [points to the speech bubble in recto] Good night []
30. FraS Good night um um eeee [taps head with finger]
31. Jo [Looks at EngT and grins]
32. EngT What's this animal here? [Points to the lion]
- [Silence 5 secs] [children look at the illustrations]

Annex 5: Transcriptions

33. Jo (Whispers) Good night
 34. EngT (Whispers) It's a lion
 35. Jo /Good night lion [Runs finger along words from left to right in speech bubble]
 36. EngT That's right . well done
 37. Jo [Turns page to DS05] Good night
 38. FraS [Points towards verso page] Good night hyena
 39. Jo [Looks at the speech bubbles and mumbles to herself running her fingers along the words, from left to right]
 40. FraS [points to the toy hyena in recto] A little hyena
 41. EngT A little hyena
 42. Jo /[Points to the toy giraffe] A little giraffe
 43. FraS [Turns page to DS06] um [points to the babies bottle in recto] *ó um biberão . acho que ele bebe leite . /isto é para beber leite . e uma chupeta para ele dormir*
 44. Jo /[Points to the dummy in recto] *A chupeta*
 45. EngT Ha ha ha
 46. FraS *E um boneco*
 47. EngT A toy
 48. FraS */E tá aqui o mesmo balão* [Points to balloon in recto]
 49. EngT A balloon
 50. FraS *Tão pequenito*
 51. EngT What does the zookeeper say? [Points to the speech bubble in recto] what does the zookeeper say?
 52. FraS Good night uah
 53. EngT Armadillo
 54. Jo Good night armadillo [Turns page to DS07]
 [Silence 5 secs] [children look at the illustrations]
 55. FraS [Points to the giraffe in recto] A girafa vai a correr
 56. EngT He's running isn't he? [imitates running] running
 Silence [3 secs] as the children look at the illustrations
 57. FraS *Mas ela não corre assim tão /depressa*
 58. Jo /[Points to the front door] Vão todos para a casa do zookeeper
 59. FraS *Eu acho que eu conseguia ultrapassá-la*
 60. EngT Ha ha ha
 61. FraS *A sério*
 62. Jo [Turns page to DS08]
 [Silence 3 secs] [children look at the illustrations]
 63. FraS *Estão aqui muitas fotografias* [moves his finger over the frames in recto]
 64. EngT Yeah
 65. FraS [Points to the frame with the lion in it in recto] *Olha tá aqui do leão*
 66. Jo [Points to the frame with the gorilla in it in recto] *Tá aqui o gorilla*
 67. FraS [Points to the frame with a zebra in it in recto] *E aqui é da zebra acho eu*
 68. Jo [Peers at illustration] *Acho*
 69. FraS *Não é da girafa acho eu . não é da zebra não sei*
 70. Jo [Points at armadillo in verso] *É do tatu*
 71. FraS [Points to the frame with a zebra in it in recto] *Essa é?*
 72. Jo *É é porque ela tem riscas*
 73. FraS *É é é*
 74. Jo [Turns page to DS09]

Annex 5: Transcriptions

- [Silence 2 secs] [children look at the illustrations]
75. Jo Uuuuummm [looking at verso]
76. FraS [points to hyena in recto] *Casca dura*
77. Jo (In an exaggerated voice, almost mocking) *Casca dura*
78. EngT It's an armadillo
79. FraS *Pois é . já não me lembrava deste . pois é . pois é*
80. EngT It's an armadillo
81. Jo Urah
- [Silence [3 secs] as the children look at the illustrations]
82. FraS A mouse *a puxar a banana*
83. FraS [Points to the mouse in verso]
84. Jo Giraffe um
85. FraS *Puxar a banana*
86. Jo *Não disseste os animais todos* . [points to the zookeeper]
zookeeper uuuuuuum [looks from right to left of DS]
87. FraS O gorilla [Points to the gorilla in recto]
88. Jo Gorilla [stabs gorilla with thumb]
89. FraS *Em cima da cama*
90. Jo [Turns page to DS10]
91. FraS [Points to the speech bubble in recto]
92. Jo Good bye *querida*
93. FraS Good night
94. EngT Ha ha ha
95. Jo *Querido*
96. EngT /*Querido* [nods head] dear
97. Jo /[Turns page to DS11]
98. ALL (Using different voices) Good night . good night . good night .
good night . good night . good night . good night [laugh] [Point at
speech bubbles from left to right across DS]
99. FraS *Parece uma menina*
100. Jo [Turns page to DS12] *Tá assustada a mulher*
101. FraS Surprised [points to the eyes in recto]
102. EngT Surprised
103. Jo [Turns page to DS13]
104. FraS [Helps Jo]
105. Jo [Looks at verso] [makes a hand movement imitating pulling
something down] *Tá a puxar*
106. FraS [points to the gorilla] *Foi o gorilla . tocou-lhe he he he*
107. Jo [Turns page to DS14] [Looks at DS from left to right] Ah .
[points to the armadillo] *tatu*
108. EngT Armadillo
109. FraS Mouse
110. Jo Mouse [points to the mouse in verso]
111. FraS //Girafa
112. Jo //Giraffe [Points to the giraffe in verso] [Points to the hyena in
verso] Ah
113. FraS Hyena
114. Jo Hyena [points to the lion in recto]
115. FraS *Ah esse é que já não me lembro*
116. EngT Lion
117. Jo Lion [points to the elephant in recto]
118. FraS *Eliff*
119. Jo *Elefante* /[points to the gorilla in recto]
120. FraS /Gorilla
121. Jo Gorilla [points to the wife] *querida*

Annex 5: Transcriptions

122. EngT Ha ha ha it's the wife
 123. Jo [Turns page to DS15]
 124. FraS //[Runs finger along words in speech bubble from left to right]
 125. FraS //Good night zoo
 126. Jo //Good night *querida* . *no zoo tem de haver lá de outra cor* [turns page to DS16] /[runs finger along words in wife's speech bubble from left to right] Good night /[runs finger along words in zookeeper's speech bubble from left to right]
 127. Jo /Good night [turns page to DS17]
 128. ALL //Good night gorilla orgh zzzzzzz [Run finger along words in speech bubbles from left to right]
 129. Jo [Giggles] [turns page to DS18]
 130. FraS /[Points to the mouse in recto]
 131. FraS //Imitar o gorila
 132. Jo *Ele tem uma banana* [points to the banana in recto] [closes book]
 133. EngT Very good well done

SCHOOL 01 - Good night Gorilla!
 12th February

Group 8 Retell A
 Cat + Ped + MM

Total A 02m 55s

01. EngT *OK vamos contar ao Cookie /e à Livia?*
 02. MM /Goodnight
 03. Ped Good night /gorilla
 04. MM /Gorilla
 05. Cat /Gorilla
 06. Ped /[Turns page to FRONT VERSO]
 07. EngT */Queres ficar de joelhos Cat? como tu és em miniatura. /tu és pequenota não é? queres?*
 08. MM /Good night
 gorilla
 09. Ped //[Turns page to DS01]
 10. Cat //Gets onto her knees on the chair
 11. EngT *//Assim vês melhor?*
 12. ALL Good night gorilla
 13. EngT [To Cat] *Vês bem?*
 14. Cat /[Nods head]
 15. Ped */[Turns page to DS02] O gorilla está a roubar as chaves para fugir da gaiola*
 16. EngT That's right stealing the keys
 17. Ped [Turns page to DS03]
 18. Cat Good night //elephant
 19. Ped //Good night elephant
 20. MM //Good night elephant
 21. Ped [Turns page to DS04] Good/ night lion
 22. Cat /Good night lion
 23. MM /Good night lion
 24. Ped [Turns page to DS05] /Good night hyena good night giraffe
 25. Cat /[Mouths] Good night hyena
 26. Ped [Turns page to DS06] Good/ night armadillo
 27. MM /Good night armadillo

Annex 5: Transcriptions

28. Cat / [Mouths] Good night armadillo
29. Ped [Turns page to DS07] *Eles vão para casa do[]*
30. MM Zookeeper
31. Ped /Do zookeeper [Turns page to DS08] *A girafa vai . baixou o pescoço*
32. EngT He's gonna bend his neck
33. MM *E o mouse não tá a conseguir levar a banana* [smiles]
34. Ped [Turns page to DS09] *Olha . estão em casa do zookeeper a dormir*
35. EngT They're all asleep
36. Ped [Turns page to DS10]
- [Silence 2 secs] [children look at the illustrations]
37. MM [Looks at speech bubble] Good night [2 secs] dear
38. EngT Well done
39. Ped [Turns page to DS11] / (Using different voices) Good night . good night . good night . good night . good night . good night
40. MM / (Using different voices) Good night . good night . good night . good night . good night . good night
41. Ped [Turns page to DS12] *Está surpreendida*
42. EngT Surprised
43. Ped [Turns page to DS13] *Ela viu os animais que estavam todos em casa dela* [Turns page to DS14] *Agora ela vai/ pô-los na gaiola* [Turns page to DS15] Good /night zooeekeeper
44. MM /Good night [] zoo [looks at Ped and then at EngT grinning]
45. Ped [Turns page to DS16]
- [Silence 3 sec] [children look at the illustrations]
46. Cat Good night []
47. MM Goodnight dear . /good night
48. Cat /Good night
49. EngT Good night
50. Ped [Turns page to DS17] Good night gorilla
51. MM Mmmmm zzzzzzzz
52. EngT Ha ha ha he's a sleep isn't he?
53. Ped [Turns page to DS18]
54. MM *Agora o gorilla* tá a imitar o rato*
55. Ped *O gorilla* tem . tá a imitar o rato*
56. EngT The mouse
57. Ped [Closes book] *Já se acabou*
58. EngT Ok . Well done . *querem fazer outra vez?*
59. MM [Shrugs her shoulders] *Pode ser*
60. Ped *Não* [shakes his head]
61. EngT *Não? queres sair Ped? e Cat? queres contar outra vez com a MM?*
62. Cat [Nods head]
63. EngT *Sim?* [to Ped] *então podes voltar para a sala e Cat e MM ficam . pode ser?*
64. Ped *Sim* [gets up from chair]
65. EngT *OK então vai . fizeste um bom trabalho Ped . gostamos muito*
66. Ped *Só fui eu que contei quase a história toda*
67. EngT *Pronto e agora MM e Cat vão contar . [to Cat and MM] não é? vá . vamos só ver se a Livia consegue ver tudo*

Annex 5: Transcriptions

SCHOOL 01 - Good night Gorilla!

12th February

Group 8 Retell B

Cat + MM

Total 02m 38s

Picture book is lying in front of MM

- | | | |
|---|------|---|
| 01. | MM | Good/ night gorilla |
| 02. | Cat | /Good night gorilla |
| 03. | Cat | [Opens book to FRONT VERSO] |
| 04. | MM | [Helps Cat] |
| 05. | ALL | Good night gorilla |
| 06. | MM | [Turns page to DS01] |
| 07. | ALL | Good night gorilla |
| 08. | MM | [Turns page to DS02] <i>Roubou as ## ao zookeeper</i> [Turns page to DS03] |
| 09. | ALL | Good night elephant |
| 10. | MM | [Turns page to DS04] Good night hi ai good night lion |
| 11. | Cat | Good night |
| 12. | MM | [Turns page to DS05] |
| 13. | Cat | [Helps MM] |
| 14. | MM | Good night hyena good night giraffe |
| 15. | Cat | [Mumbling slightly behind MM] Good night hyena good night gir |
| 16. | MM | [Turns page to DS06] Good night armadillo [turns page to DS07] <i>foram para casa do /zookeeper</i> |
| 17. | Cat | /Zookeeper |
| 18. | MM | [Turns page to DS08] <i>A girafa / baixou o pescoço . e o mouse não consegue levar a banana</i> |
| 19. | Cat | /Baixou o pescoço |
| 20. | EngT | Ah ha ha ha |
| 21. | MM | [Turns page to DS09] |
| [Silence 3 secs] [children look at the illustrations] | | |
| 22. | MM | <i>Estão em casa do /zookeeper</i> |
| 23. | Cat | /Zookeeper |
| 24. | MM | [Turns page to DS10] Good night /dear |
| 25. | Cat | /Dear |
| 26. | MM | [Turns page to DS11] [Points to the speech bubbles from left to right across the CDP] |
| 27. | ALL | Good night . good night . good night . good night . good night . good night . good night |
| 28. | MM | [Turns page to DS12] [sharp in take of breath] <i>Tá admirada</i> |
| 29. | EngT | (Whispering) Surprised |
| 30. | MM | [Turns page to DS13] |
| 31. | Cat | <i>Tem os olhos azuis</i> |
| 32. | EngT | Yes she's surprised |
| 33. | MM | <i>/Vai pôr eles na gaiola</i> [Turns page to DS14] |
| [Silence 6 secs] [children look at the illustrations] | | |
| 34. | MM | [Points to the mouse in verso] <i>O mouse agora também não consegue</i> [giggles to herself] [turns page to DS15] |
| 35. | Cat | <i>O gorilla* /foi atrás da senhora</i> |
| 36. | MM | /Good night zoo |
| 37. | MM | /[Turns page to DS16] Goodnight dear (using a higher voice) good night [Turns page to DS17] |

Annex 5: Transcriptions

38. Cat Good night /gorilla
 39. MM /Good night gorilla [deep intake of breath] mmmm rrr
 ahhhhhh zzzz [Turns page to DS18] *o o mouse tá a imitar o*
monkey [closes book] ai o macaco
 40. EngT The gorilla
 41. MM O gorilla
 42. EngT Very good . *vocês gostaram da história?*
 43. MM *Sim*
 44. EngT *Sim? Foi gira não foi*
 45. MM *Foi*

SCHOOL 02 - Good night Gorilla!
 12th February

Group 1 Retell
 Fi + GonS + Sal

Total 02m 29s

01. EngT *Tá aqui a Panda* . hello Panda/ . hello Cammy
 02. Sal /Hello Panda
 03. Fi Hello Cammy
 04. Sal Hello
 05. Fi /*Hoje a Cammy está baixinha*
 06. GonS /[Opens book and turns the pages]
 07. EngT *Tá sim . ela está em cima da mesa hoje não é?*
 08. Sal /*Mas agora tá grande*
 09. GonS /[Opens book on FRONT VERSO]
 10. EngT /Hu ha OK let's go . are you going to tell Panda the story?
 11. GonS /[Opens book on DS01]
 12. Sal Ah [Turns books so that the cover is showing] Good night
 /gorilla
 13. Fi /Gorilla
 14. GonS Good night gorilla
 15. Sal [Opens book on FRONT VERSO] Good night /gorilla
 16. GonS /Gorilla
 17. Fi Gorilla [Begins to turn page]
 18. Sal [Holding the verso side of the page] *não não ainda não lemos*
esta parte
 19. GonS *Lemos lemos*
 20. Fi [Turns page to DS01] ha ha
 21. Sal [Points to the speech bubble on recto] /Good night gorilla [Runs
 finger from right to left of speech bubble]
 22. Fi /Gorilla
 23. GonS [Runs finger from right to left of speech bubble] Good night
 gorilla
 24. Sal [Turns page to DS02] Good night [looks for speech
 bubbles] [tries to turn the page]
 25. Fi *Ah Sal . não é só ##*
 26. Sal [Turns page to DS03] [points to the speech bubble on recto]
 Good night /elephant
 27. Fi /Elephant
 28. GonS /[Runs finger from right to left of speech bubble] Good night *o*
elefante

Annex 5: Transcriptions

29. Sal / [Turns page to DS04]
 30. Sal / Good night / [points to speech bubble] / lion
 31. Sal / [Runs finger from right to left of speech bubble]
 32. Fi / Good night lion
 33. Sal [Turns page to DS05] [points to lower speech bubble] Good night:
 34. Fi Giraffe
 35. GonS Giraffe
 36. Sal [With finger still on lower speech bubble] Ha good night:
 37. GonS Giraffe
 38. Sal [With finger still on lower speech bubble] Não hunn [looking ahead in thought]
 39. Fi Good night / giraffe
 40. Sal / Hyena á á [running finger from right to left on bottom then top speech bubble] goodnight hyena good night giraffe [Turns page to DS06] good / night [looks for the speech bubble]
 41. Fi / Night
 42. Sal [Points to speech bubble] Go/od night / armadillo
 43. Fi / Good night armadillo
 44. Sal / [Turns page to DS07]
 [sharp intake of breath]
 [Silence 4 secs]
 45. Sal / [Turns page to DS08] *não não*
 46. Fi / Good night zoo
 [Silence 2 secs]
 47. Fi [Turns page to DS09]
 [Silence 2 secs]
 48. Fi [Turns page to DS10]
 49. Sal [Pretends to yawn] [points to the speech bubble]
 50. GonS [Runs finger along words in speech bubble left to right] *Também*
 51. Fi *Ah não ###*
 52. Sal *Não não* [puts finger on mouth a looks up in thought]
 53. EngT Good night dear
 54. Sal [Touches on speech bubble] Good night dear / [turns page to DS11]
 55. GonS / [Helps Sal]
 56. Sal //(Using different voices) Good night . good night . good night . good night . good night . good night . good night .
 57. Sal //[Touches and moves finger from right to left in all speech bubbles from verso to recto]
 58. GonS //(Using different voices) Good night . good night . good night . good night . good night . good night . good night [Touches all speech bubbles from verso to recto]
 59. Fi //(Using different voices) Good night . good night . good night . good night . good night . good night . good night .
 60. Sal / Ha ha ha
 61. Fi / [Turns page to DS12]
 62. Sal Surprised [puts hands up in surprised position]
 63. Fi // Ha ha
 64. GonS // Surprised
 65. Sal //[Turns page to DS13] um a ## ## ##
 66. EngT Um hum ha ha
 67. Fi [Turns page to DS14]

Annex 5: Transcriptions

68. Sal Mak in the zoo
 69. Fi //[Turns page to DS15]
 70. Sal //[Helps Fi]
 71. EngT //Back in the zoo
 72. Sal [Points to speech bubble] Good night um ###
 73. Fi /[Turns page to DS16]
 74. Sal /[Helps Fi] /Good night . good night
 75. Fi /[Turns page to DS17] [turns page to DS18]
 76. EngT *Ena pá Fi? ha ha ha*
 77. Fi [Turns page back to DS 17]
 78. Sal [Points to speech bubble] (using a squeaky voice) Good night
 gorilla . org/hh zzzzzz
 79. GonS /Orgh ssssssss
 80. Fi He he he [Turns page to DS18]
 81. ALL [Get up from table and leave very quickly]
 82. EngT Well done ha ha ha

SCHOOL 02 - Good night Gorilla!

12th February

Group 2 Retell

Ad + Mat + GonP

Total 03m 32s

01. EngT *Tá aqui a Panda para ver . porque a Panda não conheceu a história e Charlie é que conheceu e então Panda vai hoje e vocês contam à Panda . hello Panda*
 02. Mat Hello Panda . e no canal Panda também há um Panda
 03. EngT *Pois é*
 04. GonP *Pois*
 05. Ad *É por isso que trouxeste a Panda*
 06. EngT Ah ha
 07. Mat [Opens book on FRONT VERSO] *ai é* /[Closes book and points to title on cover]
 08. Ad */Não sabemos o ###*
 09. Mat [Puts finger along title]
 10. Mat Good night Gorilla
 11. GonP Good night Gorilla
 12. Ad [Turns page to DS01]
 13. Mat Ooo ah
 14. Ad *Ups . esqueci uma página* [moves page back to FRONT VERSO]
 15. ALL GOOD NIGHT GORILLA
 16. Ad [Turns page to DS01]
 17. Mat Good night //Gorilla
 18. Ad //Gorilla
 19. GonP //Gorilla
 20. Ad [Turns page to DS02]
 21. Mat Um
 22. Ad *### não tem aqui nada*
 23. Mat *Era o mouse salvou a banana*
 24. EngT Um ha ha ha
 25. Ad He he he
 26. Mat Mouse

Annex 5: Transcriptions

27. Ad [Turns page to DS03]
 28. ALL GOOD NIGHT /ELEPHANT
 29. Ad /[Turns page to DS04]
 30. Mat Good //night
 31. GonP //Night
 32. Ad //Night Lion
 33. Mat Lion
 34. Ad [Turns page to DS05]
 35. ALL GOOD NIGHT HYENA . GOOD NIGHT GIRAFFE
 36. Ad [Turns page to DS06]
 37. Mat Good niiiight []
 38. GonP Armadilla
 39. Ad /Armadillo
 40. Mat /Armadillo
 41. Ad [Turns page to DS07]
 42. Mat *Vão para casa /do . ah . mmmm*
 43. Ad /Do ah ah ha
 44. EngT Zookeeper
 45. ALL Zookeeper
 46. Ad [Turns page to DS08]
 47. Mat *Ele tá na casa do /zookeeper . ó*
 48. Ad /Zookeeper
 49. Ad [Turns page to DS09] *Já está sentada* ha
 50. Mat *### ## no quarto do zookeeper*
 51. Ad [Tries to turn page]
 52. Mat [Stops Ad] *O gorilla está quase a dormir*
 53. Ad *Ha ha ha em cima da mulher*
 54. GonP *Pois é he he he*
 55. Ad Ha ha ha
 56. Ad [Turns page to DS10]
 57. Ad *Já está*
 58. Mat *Todos a dormir ui* [Points to the speech bubble in recto] *ma na uuu* [points to the speech bubble in recto again]
 59. GonP Ha ha ha [Points to the mouse in verso] *A mouse está a dormir na gaveta*
 60. Mat *A isso . /ah good nigh ah* [Points to the speech bubble]
 61. Ad Good nine . ha ha ha . Good nine?
 62. EngT Good night dear
 63. ALL Dear
 64. GonP Good night dear
 65. Mat [Turns page to DS11]
 66. ALL (using different voices) Good night . Good night . Good night . Good night . Good night . Good night . Good night . Good night . [Following the speech bubbles from verso to recto with their eyes]
 67. Ad [Turns page to DS12] Up
 68. ALL SURPRISED
 69. Ad [Turns page to DS13]
 70. Mat *A mulher tá surprised*
 71. Ad Ha ha hee [Points to the gorilla in recto] *e ele tá se a rir* he he
 72. Mat *O ratinho tááá . /acordado*
 73. Ad /*Em pé* [Turns page to DS14]
 74. Mat [Helps AD] *Vão todos para ao zoo*
 75. Ad Zoo ha ha ha
 76. Mat [Turns page to DS15] Good nine

Annex 5: Transcriptions

77. Ad Good night . good night zoo
 78. Mat [Turns page to DS16] Good nine
 79. GonP Good night
 80. Ad Good night dear
 81. GonP Arghhh phwwwwww
 82. Ad [Turns page to DS17] . Good night gorilla
 83. Mat Ahh prwwwww he he he he
 84. Ad ### [Turns page to DS18]
 85. Mat *Acabou-se*
 86. EngT Well done that's very good . *gostaram desta história?*
 87. GonP [Gets up from chair]
 88. Mat *Gostamos*
 89. GonP *Gostamos*
 90. Mat *O rato está com ### o rato está com o ###*
 91. Ad [Gets up from chair]
 92. EngT OK thank you
 93. Mat *De nada* [runs down stairs]

SCHOOL 02 - Good night Gorilla!
 12th February

Group 3 Retell
 Rui + RC + Jor

Total 02m 37s

01. EngT Ok *vá Jor* can you sit there? [puts book on table in front of RC]
 02. Jor *Ah não estava a ver a Cammy*
 03. RC *Eu estava nesta escola*
 04. EngT *Tu estavas sim senhora*
 05. Jor [playing with book . opens onto Recto 1] *eu fui o último a entrar nesta escola*
 06. EngT *Ah foste?*
 07. Jor *Fui . ele já estava aqui . eu não*
 08. EngT *Ah não? quando tu vieste ficaram todos felizes não foi?*
 09. Jor *Não* [laughing and playing with the pages of the book] *ficaram felizes* [turns page to DS 01]:
 10. EngT : *Vamos pôr aqui no meio pode ser?* [moving book in front of RC]
 11. Jor Good ni gorilla /[pulls book towards him again]
 12. EngT /Well done
 13. Rui Good night Gorilla [reaching out to get book]
 14. EngT *Espera espera . vamos pôr no meio para os três pode ser?* [moving book to in front of RC]
 15. RC *Vira*
 16. Jor [turns the page to DS01)
 17. Rui [reading] Good night gorilla
 18. RC [turns the page to DS03)
 19. Rui [Running finger along words in SB and reading] /Good night elephant
 20. Jor /Good night elephant
 21. Jor [turns the page to DS 04]
 22. RC *Passamos uma*
 23. EngT *Passaste uma?*
 24. Jor Good night /lion

Annex 5: Transcriptions

25. Rui /lion
26. Jor [turns the page to DS 05] [covering SBs on verso with arm] Good night
[] [focus attention on recto page]
27. Rui /Good night giraffe
28. Jor [Uncovers SBs and glances at them] Good night:
29. RC: *Não não* good night:
30. Jor: [pointing to hyena on recto page] *Não não primeiro é esta*
31. ALL /Good night hyena goodnight giraffe
32. Jor /[Glances at SBs on verso]
33. Rui /[turns the page to DS 06]
34. Jor /[turns the page to DS 06]
35. ALL Good night armadillo
36. Jor [Continues to cover verso with his arm focusing on the illustration
of the armadillo]
37. EngT [Laughs]
38. Jor /[Smiles at Sandie]
39. Rui /[turns the page to DS 07]
40. Jor [Helps Rui]
41. Rui Good:
42. RC :night zoo
43. EngT OK ha ha ha
44. Rui /[turns the page to DS 08]
45. Jor /[Helps Rui]
46. Rui [Points to recto page] *entraram na casa*
47. RC /[starts to turn page]
48. Jor */Entraram na casa* [starts to giggle and help turn the page to DS 09]
Argh [pretending to yawn]
49. Rui [begins to turn the page]
50. RC A mouse *está a seguir a banana* /[is helping to turn the page]
51. Jor /[Helps turn the page to DS 10] Good
night zoo [points to SB]
52. Rui Não good night dear /[Begins to turn the page again]
53. RC / [points to the mouse in verso page] /A
almofada da mouse *é a banana*
54. Jor /[Helps
turn the page to DS 11] Good night dear
55. ALL [Point to first SB on verso page] Good night [Continue pointing to
SBs from left to right across the DS using different voices
depending on the size of the SB] good night good night good night
good night good night good night
56. RC //[Points to first SB on verso page again] Good night [Continues
pointing to SBs from left to right across the DS using different
voices] Good night Good night /Good night Good night Good night
57. Rui //[tries to turn the page]
58. Jor //[tries to turn the page] [Points to SBs from left to right across
the DS using different voices] Good night Good night Good night
Good night Good night (getting a bit manic towards the end!)
59. Jor /[turns the page to DS 12]
60. Rui [Helps Jor] [Points to eyes on recto page]
61. Jor /Arhhh
62. ALL SURPRISED
63. Rui [begins to turn the page]
64. Jor [Helps turn the page to DS 13]
65. RC //A a a *mulher*: [points to woman]
66. Jor //[tries to turn the page]

Annex 5: Transcriptions

67. Rui //[Tries to point to woman and gorilla] *Está surprised e o gorilla está*
happy
68. RC *Pois*
69. Jor [Finished turning page to DS14] *Pois*
70. RC *Voltou*
71. Jor Argh
72. Rui */Voltaram todos para o zoo*
73. Jor */[Starts to turn the page to DS 15]*
74. RC Ficou:
75. Rui ://[Reading] Good /night zoo
76. RC /night zoo
77. Jor *//[Begins to turn the page to DS 16]*
78. Rui */Good night dear . Good night*
79. RC */Go/od night dear [begins to turn the page to DS 17]*
80. Jor */Good night dear . Good night*
81. Rui Good night gorilla
82. RC [Points to the mouse on the recto page]
83. Jor [Leans over the verso page, points to the gorilla] (using a squeaky
voice) Good night gorilla
84. Rui *//arg zzzz [turns around to leave chair]*
85. RC *//argg zzzzz*
86. Jor *//gr zzzzzz*
87. RC *Acabou-se [turns around to leave chair]*
88. Rui [Returns to book and turns page to DS 18]
89. Jor [Laughs]
90. RC *Tchau Sandie [leaves the room]*
91. Rui [Holds book towards EngT]
92. EngT OK thank you

SCHOOL 02 - Good night Gorilla!
12th February

Group 4 Retell A
Ti + Mar + Caro

Total 02m 20s

Book is in front of Mar

01. Mar [Leafs through the pages]
02. EngT Do you want to say hello to Cammy?
03. Mar [Opens book on FRONT VERSO]
04. Mar [Points to top verso and moves finger along to top recto connecting
the rope and the string holding the banana] *Ele tá a puxar a corda*
05. EngT Yeah
06. Ti Good night /gorilla
07. Caro /Good night gorilla
08. Mar [Turns the page to DS 01]
09. Caro Good /night /Gorilla
10. Mar */Tá a tirar a chave*
11. Ti /Good night
12. Caro Gorilla
13. Mar [Turns the page to DS02]

Annex 5: Transcriptions

14. Caro [Points to verso - finger on the bunch of keys] *aqui dou-lhe a chave e agora* [moves her finger all over the bottom part of verso page] *saiu /da gaiola*
15. Mar /Cage
16. Mar [Turns the page to DS 03]
17. Caro Good night //elephant [Points to the SB in recto page]
18. Ti //Elephant
19. Mar //Elefante [Turns the page to DS 04]
20. Caro //Good night lion
21. Ti //Good night lion
22. Mar //Good night lion [Turns the page to DS 05]
23. Caro Good night:
24. Ti :Giraffe / goodnight hyena
25. Caro /[Looks at EngT . puts hand to head] *Não* [gasps]
26. Mar [Turns the page to DS 06]
27. EngT *Querias dizer outra coisa Caro?*
28. Caro [Turns page back to DS 05 and points to hyena in recto page] */Era goodnight hyena e* [points to the giraffe in verso page] *good night giraffe*
29. Ti /Good night
30. EngT OK
31. Caro //[Turns the page to DS 06]
32. Mar //[Helps Caro]
33. Ti //[Helps Caro] Good night armadillo
34. ALL [Look at armadillo in recto for 2 secs]
35. Mar [Turns the page to DS 07]
36. Caro Good night zoo
37. EngT Humm mummm
38. Caro /[Turns the page to DS 08]
39. Mar /[Helps Caro]
40. Caro *Tá a entrar em:* /[uses finger to demonstrate the direction the animals are going from verso to recto]
41. Mar */Ele vai para a cozinha e depois vai dormir*
42. Ti /[Turns the page to DS 09]
43. Caro /[Helps Ti]
44. EngT Humm mummm
45. Mar *Tá ali o polícia*
46. Ti Good night Gorilla
47. Caro /[Turns the page to DS 010]
48. Mar /[Helps Caro]
49. Caro Good night, dear.
50. Mar [Pointing to the verso page] *Ele tá a puxar o rabo do leão*
51. Caro *//Pois tá . é o peluche dele*
52. Mar *//[Turns the page to DS 011]*
53. Ti *//[Helps Mar]*
54. ALL Good night.
55. Caro [Points to left hand speech bubble in verso]
56. Mar [Points to left hand speech bubble in verso]
57. Ti /Good night
58. Caro /Good night [Points to next speech bubble in verso]
59. Ti [Points to left hand speech bubble in verso] *E aqui?*
60. Caro *//(using different voices) Good night . good night . good night . good night . good night . good night . good night .* [Points to speech bubbles from verso to recto in order]

Annex 5: Transcriptions

61. ALL //(using different voices) Good night . good night . /good night .
good night . good night . good night . [Points to
speech bubbles on recto in order] good night . good night . good night
good night . good night . good night . good night
62. Ti //[Laughs]
63. Caro //*Vá vira agora*
64. Mar //[Turns the page to DS 012]
65. ALL SURPRISED
66. EngT Ha ha ha
67. Caro /[Turns the page to DS 013]
68. Mar /[Helps Caro] Surprised
69. Caro [Points to the wife's eyes on recto] Surprised
70. EngT Surprised
71. Ti / Surprised [Turns the page to DS 014]
72. Mar //*Tá-se a rir*
73. Ti *Saiu a zookeeper . /vai levar os animas*
74. Mar */Eles vão deixar /lá outra vez*
75. Ti */[Turns the page to DS 015]*
76. Caro [Helps Ti] Good /night, zoo.
77. Ti */Good night /[Turns the page to DS 016]*
78. Caro */[Helps Ti]*
79. Mar //*Tá aqui a chave* [Points to keys in recto]
80. Caro /Good night dear. [Points to the wife's speech bubble on recto]
good /night
81. Ti */Good night.*
82. Mar [Points to torch on verso] //*E a lâmpada dele*
83. Ti *//[Turns the page to DS 017]*
84. Caro *//[Helps Ti]*
85. Ti Good night
86. Caro [Points to the mouse's speech bubble on recto] (using a squeaky
voice) Good night Gorilla. [deep in take of breath] eeezzzzzzzzzzzz
87. Ti [makes squeaky noises to accompany Caro]
88. Mar *Tá aqui / a menina o homem e o gorila* [Points to the photo in
verso]
89. Ti //*Ó pá . tá bem pá . passa lá isso*
90. Caro /[Turns the page to DS 018] Good night
91. Ti [Gets up from chair and prepares to go]
92. Mar *Outra vez*
93. Caro //*Não eu não quero*
94. EngT /If you want to.
95. Ti *Eu não quero ser outra vez*
96. EngT OK
97. Ti *Eu não quero ser outra vez*
98. EngT /Ok . o Mar pode ficar . /bye bye

Annex 5: Transcriptions

SCHOOL 02 - Good night Gorilla!
12th February

Group 4 Retell B
Mar

Total B 03m 49s

01. Mar / [Opens book on DS 2]
02. Ti // [Leaves the room]
03. Caro // [Leaves the room]
04. Mar [Points to the verso illustration] Da gate .
05. EngT Hah? *não percebi amor*
06. Mar Da gate
07. EngT [] [trying to understand what he had said]
08. Mar Da gate
09. EngT The gate . yes . /OK [sits down next to Mar]
10. Mar / [Turns the page to DS01] [Points to gorilla in V01] *Ele ele assim* [makes a thumbs up sign representing the action to show behind used by the EngT]
11. EngT Um hum
12. Mar [Turns the page to DS03] [2 secs] Good night, Elephant.
13. EngT /Good Mar
14. Mar / [Turns the page to DS04] Good night, Luuuuuuu [3 secs]
15. EngT Lion
16. Mar [Nods] Good night Lilon [Turns the page to DS05] Good night giraf
17. EngT [Nodding head] [Pointing to the hyena] and good night hyena
18. Mar Good night hyena [points to the gorilla] *é este* . [looks at the speech bubbles on verso] good night giraffe
19. EngT Giraffe
20. Mar [Turns the page to DS06] Goodnight [4 secs]
21. EngT (Whispering) Armadillo
22. Mar Armadillo [Turns the page to DS07] [] *ele vai dormir na casa dele*
23. EngT Um hum . in his bed
24. Mar [Turns the page to DS08]
25. EngT /Ha ha
26. Mar / [3 secs] [Turns the page to DS09] */o policia se chama em ingles?* [Points to zookeeper in recto]
27. EngT Zoo keeper
28. Mar [Points to the zookeeper in recto] *Este?*
29. EngT Uh ha . zookeeper
30. Mar [Points to the gorilla in recto] *mas este #zookeeper* [Points to the bottom of verso] *mas aqui ## ia bater quase com a cabeça* [Turns the page to DS10] *na porta* [4 secs] [Turns the page to DS11] (in different voices) /good night . good night . good night . good night . good night . good night . good night . /good night . good night . good night . good night . good night . good night . [Points to the speech bubbles from far left verso to far right recto in order]
31. EngT Ha ha ha
32. Mar [Turns the page to DS12] Surprised / [Turns the page to DS13]
33. EngT /Yes . that's the wife isn't it?
she's surprised
34. Mar [Points to the gorilla on recto] *Tás a rir*
35. EngT Mhmmm he's a happy monkey

Annex 5: Transcriptions

36. Mar [Turns the page to DS14] *Vai pôr na jaula outra vez*
 37. EngT Ah ha [nods head] in the cage
 38. Mar [Turns the page to DS15] [Points to the puppet] *Ele está a ver se eu conto bem?*
 39. EngT *Sim ele gosta muito histórias*
 40. Mar *Gosta*
 41. EngT *Um hum Panda's gostam . não sabias?*
 42. Mar *O que é que está aqui escrito*
 43. Mar [Points to the speech bubble] *O que é que está escrito*
 44. EngT Good night zoo
 45. Mar Umm [Turns the page to DS16] */Ele tá a ir para ali para ele dormir*
 [Points to gorilla in recto]
 46. EngT Ah ha he he he
 47. Mar [Turns the page to DS17] Arghh phewwwwwwwwwww
 48. EngT (Whispering) The gorilla's asleep and the mouse there [points to mouse] good night Gorilla
 49. Mar *Ele tá com a corda /. já comeu . ele começou a dormir*
 50. EngT /Ah ha
 51. EngT Now they're asleep . all together
 52. Mar [Turns the page to DS18] [points to gorilla in recto] *Tá ali ###*
[points to the keys in verso] *Olha ali* [looks at EngT]
 53. EngT The keys . he's got the keys [nods]
 54. Mar *Ele já tem a chave*
 55. EngT Um hum
 56. Mar [Turns the page to V02]
 57. EngT Ok very good . well done

SCHOOL 02 - Good night Gorilla!
 12th February

Group 5 Retell
 Cari + Dan + JS + JP

Total 03m 17s

01. JS *Somos quatro*
 02. EngT *Tens que juntar mesmo ao JP . pode ser? e assim a Cari vai juntar a nós porque ela não tem amigos que estão aqui na escola hoje . OK muito bem Cari . OK? OK /off we go*
 03. JP */[Opens book on FRONT VERSO]*
 04. EngT *Podemos pôr no meio mesmo . pode ser?*
 05. JS *Sim no meio para todos*
 06. JP [Plays with recto page]
 07. Cari *Vá queres # eu?*
 08. JP [Gives book to Cari] *###*
 09. Cari [Turns page to DS01] *Boa noite gorilla* [turns page to DS02]
 [sharp intake of breath]
 10. JS *Agora passas a outro*
 11. Cari [Turns page to DS03]
 12. JP *Não vais contar isto tudo*
 13. JS [Stretches arm across the table towards the book] *Agora passas /para o outro*
 14. Cari */Boa noite elefante* [shakes head] [turns page to DS04] [sharp intake of breath]
 15. JP [Pulls book towards him] *Agora sou eu . [2secs] ahhh o leão*

Annex 5: Transcriptions

16. Cari *Não lion*
 17. JP / [Pushes book towards JS]
 18. EngT / Lion
 19. Dan Lion
 20. JS [Turns page to DS05] *ur girafa e* [puts finger on mouth]
 21. JP Mouser
 22. JS / Mouser [pushes book towards Dan]
 23. EngT / Ha um ha ha ha
 24. Cari *O massima*
 25. Dan [Turns page to DS06] [Looks at EngT] *Não sei*
 26. EngT No? [points to the armadillo] can anyone remember the name of this animal? [] armadillo
 27. JP Armadillo
 28. EngT Yes . good night arma/dillo
 29. Dan /Dillo [Pushes book towards Cari]
 30. Cari [Turns page to DS07] [sharp intake of breath] *mas f . pois a polícia não tinha chaves* / [Turns page to DS08]
 31. Cari / [Passes book to JP]
 32. JP *Entrar em casa* [Turns page to DS09]
 33. JS *Sou eu* [tries to take book]
 34. JP / [stops JS from taking the book]
 35. Cari */É o JS*
 36. JS *Sou eu*
 37. JP *Pois foram-se deitar* [pushes book towards JS]
 38. JS [Turns page to DS10] uhhh depois
 39. JP Good night
 40. JS Good night gorilla [Turns page to DS11]
 41. Dan *É meu* [pulls book towards her]
 42. JS *É Dan*
 43. EngT *É fácil*
 44. Dan [Nods head] /Good night . good night . /good night . good night . good night . good night . good night . [passes book to Cari]
 45. Dan / [Occasionally touches the speech bubbles]
 46. JP /Good night
 47. JS */Devagarinho*
 48. Cari / [Turns page to DS12] Surprised / [Turns page to DS13]
 49. EngT / Surprised ha ha
 50. JP [Pulls book towards him] *Acendeu a luz* [Pushes book towards JS]
 51. Dan / [To JP] *Tu só falas em português*
 52. JS / [Turns page to DS14] *depois acendeu a luz ###* [turns page to DS15] [pushes book towards Dan] *és tu*
 53. Dan Good night zoo [pushes book towards Cari]
 54. Cari [Turns page to DS16] ah hum / [sharp in take of breath] *pois o gorilla foi para cama* [pushes book towards JP] *és tu*
 55. JP /Good night
 56. JP Good night gorilla [Turns page to DS17] [pushes book towards JS]
 57. JS Good night
 58. Cari Night gorilla
 59. JS [pushes book towards Dan] [turns page to DS18] *acabou* [closes book]

Annex 5: Transcriptions

SCHOOL 02 - Good night Gorilla!

12th February

Group 6 Retell

Fran + Rod + RR

Total 02m 03s

The book is open on DS01 in front of Fran and Rod.

01. EngT *Hoje temos uma amiga nova para ouvir contar a história tá bem? /que é a Panda*
02. Rod */É assim* [turns page to FRONT VERSO]
03. Fran Good night gorilla
04. EngT OK . ha ha ha
05. Rod [turns page to DS01]
06. RR [Helps Rod] [Points to the speech bubble]
07. Rod *Roubou as chaves*
08. RR */[Runs finger along speech bubble from left to right] Good night gori/lla*
09. Rod */La*
10. Fran [Turns page to DS02]
11. RR [Helps Fran] [Points to cage in verso] *Da cage*
12. EngT Good boy well done ###
13. Rod [Points to balloon in verso] *Balão*
14. EngT Balloon
15. RR [turns page to DS03]
16. Fran [Helps RR] [Points to balloon in recto] Balloon
17. EngT */Balloon*
18. RR */[Points to the speech bubble] good night [Runs finger from left to right] [Runs finger from right to left] good night elephant*
19. Rod Boll [rubs finger in circular motion on ball in verso] *Bola*
20. EngT A ball
21. Fran [Turns page to DS04]
22. RR [Points to the speech bubble] Good night lion [Runs finger from right to left]
23. Fran [Turns page to DS05] */[Moves finger towards verso page] Good night*
24. Rod Giraffe
25. Fran [Runs finger back and forth along bottom speech bubble in verso] Giraffe . good night
26. RR Hyena
27. Fran [Runs finger back and forth along top speech bubble in verso] Hy hyena
28. RR [turns page to DS06] Good night */arma/dillo*
29. RR */[Points to the speech bubble in recto]*
30. Rod */Dilo*
31. Fran [Turns page to DS07] *Foram para a casa*
32. RR */[Turns page to DS08]*
33. Rod */[Helps RR]*
34. Fran *Depois vão dormir //*[tries to turn page]
35. EngT *//Asleep*
36. Rod *//[Stops Fran turning page] ## /esse é o último*
37. Rod */[Points to armadillo in verso] [Pats the verso page] aqui ##### [turns page to DS09] [starts to turn page] espera aí*

Annex 5: Transcriptions

- [holds recto page in hand] /good night gorilla . [turns page to DS10]
38. Rod [Points to wife on recto]
39. Fran /Good night gorilla [Points to speech bubble and runs finger back and forth]
40. RR *Não não* [shakes head]
41. Rod /Good night
42. EngT *Sabes o que é RR?*
43. RR [Nods head] [points to speech bubble] /[moves finger from left to right]
44. RR /Good night dear
45. EngT Good boy RR
46. Rod [Turns page to DS11]
47. ALL (Using different voices) Good night . good night . good night . good night . good night . good night . good night . good night [Points to the speech bubbles in order from left to right across verso to recto]
48. Fran *Outra vez*
49. ALL (Using different voices) Good night . //good night . Good night. good night . good night . good night . good night . [Points to the speech bubbles in order from left to right across verso to recto]
50. ALL [Turn page to DS12]
51. Fran Prise [Waving hands above his head]
52. Rod Looks closely at the page and feigns surprise] arghhh [rubs hands along bottom of both pages] *ai monstro*
53. RR [Turns page to DS13]
54. Fran [waves hands madly around his face] ahhh grrr ooooo
55. RR [Points to the gorilla in recto] *Tá* happy [Points to the woman in recto] *tá* surprised
56. EngT //Happy and surprised
57. Rod //[Turns page to DS14]
58. RR //[Helps Rod]
59. Rod *Vão sair da casa*
60. EngT //Back to the zoo
61. RR //[Turns page to DS15]
62. Rod //[Helps RR]
63. RR /[Points to speech bubble]
64. Fran */Olha tem ali os poucos*
65. RR Good night /[leans across book] //[Gets up from the table] Gorilla
66. Rod //Gorilla
67. Fran //Gorilla
68. Rod [Turns page to DS16] [points to speech bubble] Good night gorilla
69. RR [Points to wife's speech bubble] *Não um* /good //night *querida* . /good night *querido* [Runs finger from left to right]
70. Fran //Night
71. Rod //Night
72. RR /[Points to zookeeper's speech bubble]
73. Rod //[Laughs to himself]
74. EngT //Ha ha ha
75. Fran //[Turns page to DS17] *Ena*
76. RR [Points to the recto page]
77. ALL [Lean over book and scrutinize illustration]
78. Fran Uh uh [pulls head upwards]
79. RR [Produces a high pitched sound] eeeeeeeeeeeeeeeee [begins to turn page] *acabou a história*

Annex 5: Transcriptions

80. ALL [Quickly get off chairs and run out of the room]

SCHOOL 03 - Good night Gorilla!

13th February

Group 1 Retell

Lar + Al + Nil

Total 05m 31s

Picture book is in the centre of the table in front of Al

01. EngT OK . that's right
02. ALL Good night gorilla
03. EngT OK
04. Al [Opens book] [Turns page to FRONT VERSO]
05. Lar Good night //gorilla
06. Al //Gorilla
07. Nil //Gorilla good night gorilla
08. Al [Turns page to DS01]
09. Lar Go//od night /gorilla
10. Al //A bike [Points to the bike in verso]
11. Nil Good night gorilla
12. EngT Very good
- [Silence 5 secs]
13. Lar [Points to the balloon in recto] A balloon
14. EngT A balloon . well done
15. Al [Points to the moon in recto] A []
16. EngT Mmm
17. Al Moon
18. EngT Moon [Nods head]
19. Lar //Teddy [Points towards verso]
20. Nil //[Points towards recto]
21. Al *Tá a tirar a chave ao [] senhor* [Points at gorilla in recto]
22. EngT The zookeeper
23. Nil Zookeeper
24. Al [Points to the wheel in verso] *Uma roda de um pneu*
25. Nil [Points to the toy gorilla in verso] *Ó Sandie isto ##*
26. EngT Ah ha it's a little gorilla
27. Al [Turns page to DS02]
28. Lar Zookeeper
29. EngT That's right yeah . the gorilla's behind the zookeeper
30. Al [Points to the bike in verso] *Olha outra vez a bike*
31. Nil [Points to the balloon in verso] A balloon
32. EngT A balloon . good boy
33. Al *Olha o ratinho a levar a banana* [Points to the mouse in recto]
34. Nil Mouse
35. Lar A mouse
36. EngT The mouse with a banana
37. Al [Sighs deeply]
- [Silence 5 secs]
38. Al [Unintelligible]:
39. Lar : [Turns page to DS03]
40. Nil [Points to the toy elephant] Babar
41. Al [Points to the ball in verso] A ball
42. Lar [Points to the speech bubble] Good night elephant

Annex 5: Transcriptions

[Silence 5 secs]

43. Al Points towards the gorilla in recto] A gorillas
44. Nil *O gorilla* ia tirar o elefante* [Points to the elephant]
45. Lar [Turns page to DS04] Good night lion
46. Al [Unintelligible] [Points to the zookeeper in recto]
47. ALL [Unintelligible] [speaking about different things]
48. Al [Points to the bottom left corner of verso] E o:
49. Nil :Mouse
50. Al *E a m a banana*
51. Lar [Turns page to DS05]
52. Al [Helps Lar] [Stops] [Points to the elephant in verso] *Não ## esta* [Turns page to DS05]
53. Nil Good night hyena . good night giraffe
54. EngT That's right . /good boy Nil
55. Lar /Good night giraffe . good night hyena
56. Al [Points to the hyena in recto] Ah a hyena
57. Lar *E outra hyena /pequenina*
58. Al /[Points to the mouse in verso] A mouse . [Points to the banana in verso] a banana [Points to the toy giraffe in verso] *uma girafa . o* [4 secs]
59. EngT A little [] giraffe
60. Nil A little [points towards recto] hyena
61. EngT That's right . well done Nil
62. Al [Points to the toy hyena] *E olha aqui mãe*
63. EngT It's a little hyena
64. Nil *Mas aquilo é verdadeiro* [Points towards verso]
65. Al *Pois este /é verdadeiro* [Points to the hyena]
66. Nil *Não /este* [Points to the toy hyena]
67. Al [Turns page to DS06]
68. Lar Good night []
69. EngT Arm . a . /dillo
70. ALL /Dillo
71. Lar Good night armadillo
72. EngT /Ah ha
73. Al */A chuuiu . peta um urso e um biberão* [Points to the objects in recto as she labels]
74. EngT That's right a teddy
75. Lar [Tries to turn the page]
76. Al *Espera ainda não dissemos todos* [points to the moon] *a lua e eeeee*
77. Lar *E quê?*
78. Nil A balloon
79. Lar /A balloon
80. Al */É muito ao fundo* [turns page to DS07]
81. Lar Ah ohhh
82. Nil *Eles estão atrás do senhor*
83. EngT Yeah the zookeeper
84. Al // [Points to the verso page] [Unintelligible] [points to the giraffe in recto] *e a girafa foi atrás da hyena /e está aqui o senhor a espreitar à janela* [Points to the orange house in verso]
85. EngT *Tens razão*
86. Lar *É o vizinho*
87. Al [Turns page to DS08] *Entraram todos . fogo . na casa do senhor*
88. Lar *E # baixo*

Annex 5: Transcriptions

89. Al *E depois a hiena é pequenina e a girafa é grande* [moves hands above her head] [Points to the animals as she refer to them]
90. Nil Happy [Points to the hyena]
91. EngT /That's right it's a little hyena . is he happy?
92. Lar /[Turns page to DS09] *Daqui a um bocado parte a casa toda*
93. Al [Imitates the gorilla by yawning and covering her mouth with her hand]
94. Lar [Makes a Tarzan sound and covers her mouth with her hand]
95. Mil *Ó Sandie* [Points towards the armadillo] *o que está aqui dentro?*
96. EngT [Points towards the armadillo] It's a . the armadillo.
97. Nil *Porque é que ele tá ali dentro?*
98. Al A /hyena
99. EngT /*Tá fofo e /quentinho*
100. Nil /*Tá aqui* [Points to the hyena]
101. Al [Points to the wife in recto] *A mulher tá a dormir*
102. EngT The wife
103. Lar *Assustou-se a wife*
104. EngT The wife . the zookeeper's wife.
105. Al [Turns page to DS10]
106. Lar /Good night
107. Al /[Imitates yawning]
108. EngT Dear
109. Lar Dear
110. Nil Good night dear
111. Al *O elefante /está assim com o nariz* [Touches own nose] *a agarrado ao à cauda do leão* /Touches the lion's tail in verso]
112. Lar [Points to hyena and armadillo in recto]
113. EngT The lion . the lion's tail
114. Lar [Turns page to DS11]
115. ALL /Good night . /good night . good night . good night . good night . good night . good night
116. Lar /[Points to all speech bubbles from left to right across DS]
117. Al /[Points to speech bubbles from left to right across DS]
118. ALL [Laugh]
119. Al /[Turns page to DS12] [Imitates a surprised face] /[laughs]
120. Lar /[Covers her mouth with her hands] Ah ho
121. EngT Ah ho
122. Lar /*Foge gorilla . /run run run run* [Very animatedly turns page to DS13] [Holds hand up and waves wildly]
123. Al /*Foge foge foge* [holds hands up and waves them]
124. EngT Run run run . well done Lar
125. Lar /[Laughs]
126. Al /[Laughs] [Turns page to DS14] [Unintelligible] [Turns page to DS15]
127. Lar Good night zoo
128. Al Night
129. Nil Good night zoo
130. Al *Há lá três pessoas agora* [Points to the window in the orange house in verso]
131. EngT *Três . há mais pessoas a ver não é?*
132. Lar [Turns page to DS16]
133. Al *Os shoes* [Points to the wife's slippers in recto]
134. Lar /Good night [] marido . (in deeper voice) good night [Points to the speech bubbles from left to right]
135. Al *Porque são namorados*
136. Nil *Olha são casados*

Annex 5: Transcriptions

137. Lar [Turns page to DS17] /[Points to the speech bubbles left to right] Good night gorilla . /arghh zzzzzzzz
 138. Al /Arg zzzzzz
 139. Lar [Turns page to DS18]
 140. ALL *Vitória vitória acabou-se a historia*
 141. EngT That's right the gorilla's finished . well done

SCHOOL 03 - Good night Gorilla!
 13th February

Group 2 Retell A
 RM + Bea + Ped

Total 02m 18s

Book is in front of Bea

01. EngT Wait for RM . there we go
 02. Bea [Points to the words on the front cover . changes line to say gorilla] Good night gorilla [Opens book on FRONT VERSO] [points to the words on title page . changes line to say gorilla]
 03. Bea Good night gorilla . he he [turns page to DS01]
 04. Bea /Good night gorilla
 05. Ped /Good night gorilla
 06. RM *Outra vez*
 07. Bea He he he [turns page to DS02]
 08. EngT *Queres sentar Bea? tens espaço para sentar*
 09. Bea *Tá bem* [sits back on her chair]
 10. RM [Tries to turn page]
 11. Ped [Tries to stop him]
 12. Bea *Não* [Turns page to DS03]
 13. RM Good night elephant
 14. Bea [Turns page to DS04]
 15. Bea /Good night lion
 16. RM /Good night lion
 17. Bea [Turns page to DS05]
 18. ALL Good night giraffe . /good night hyena
 19. Bea /[Points to the hyena in recto] Hyena [Turns page to DS06] [points to the speech bubble] ah ii good night
 20. Ped Armadillo
 21. RM Good night armadillo
 22. Bea [Turns page to DS07]
 23. RM //[Turns page to DS08]
 24. Bea //[Helps RM]
 25. EngT //Back to the zoo . back to the zoo keeper's house . /where are they Ped?
 26. RM /Eles vão
 para casa do /zookeeper
 27. Ped /Living room
 28. RM Living room
 29. EngT Living room. /well done . and they go into the [] where are they Ped?
 30. Bea /[Turns page to DS09]
 31. Ped Bedroom
 32. EngT They're in the bedroom

Annex 5: Transcriptions

33. Bea [Turns page to DS10] good night giraffe
 34. EngT Ha ha ha .
 35. Bea He he he
 36. EngT Good night dear . *Bea o Ped não consegue ver*
 37. Bea [Turns page to DS11]
 38. RM [Points to speech bubbles from left to right]
 39. ALL Good night . good night . good night. good night. good night.
good night. good night
 40. Bea [Points to the smallest speech bubble on verso] *Este é tão
pequeninho . é o ratinho* /[turns page to DS12)
 41. EngT /The mouse
 42. Ped *Ai*
 43. Bea *Ai ai* [puts hand on mouth] *ah meu deus* [turns page to DS13]
 44. RM *Foge* gorilla [turns page to DS14] um
 45. EngT Back to the zoo
 46. Bea /Back to the zoo
 47. RM /[turns page to DS15]
 48. Bea //Good night zoo [Points to the speech bubble]
 49. Ped //Good night zoo
 50. RM [Turns page to DS16]
 51. Bea /good night . good night [Points to the two speech bubbles]
 52. Ped Dear
 53. Bea Dear
 54. RM [Turns page to DS17] [points to the mouse's speech bubble]
Good night
 55. Bea [Points to the mouse's speech bubble] *ai espera* [almost touches
her nose on the book] good night arghhh zzzzzzzzz [turns page
to DS18] *já está . outra vez*
 56. EngT Again? *tens de deixar o Ped ver . não estás a deixar Ped ver ali*
 57. Bea *Tá bem.*
- SCHOOL 03 - Good night Gorilla!
13th February

Group 2 Retell B

RM + Bea + Ped

Total 02m 17s

01. Bea Good night [begins to open the book] *ai iii ai . ia para dizer
elefante he he he*
02. Ped [Opens book on page FRONT VERSO] /Good night gorilla
03. Bea /Good night [] gorilla . *bolás* Ped
[turns page to DS01]
04. ALL Good night gorilla
05. Bea [turns page to DS02]
[Silence 2 secs]
06. EngT *Há lá uma coisa que tu consegues dizer Ped?*
07. Ped Open da gate
08. EngT Well done Ped . he opens the gate with the keys . good boy
09. Bea [Peers over verso page and points to the bike]
10. RM [Tries to turn the pages]
11. Bea *RM 'pera lá*
12. RM *'Pera lá o quê?*
13. Bea *Deixa-me ver o ratinho* [peers at mouse in verso]
14. EngT The mouse

Annex 5: Transcriptions

15. RM *É pá* [turns page to DS03]
 16. Bea Good night . *ai*
 17. Ped /Good night elephant
 18. RM /Good night elephant
 19. EngT /Bea can you sit down please?
 20. Ped /[Turns page to DS04] Good night lion
 21. RM /Good night lion
 22. Bea /Good night leon [Points to the speech bubble] Leon
 23. Ped Lion [Turns page to DS05]
 24. Bea Lion
 25. ALL Good night giraffe . good night hyena
 26. Ped [Follows words in speech bubbles form left to right]
 27. RM [Turns page to DS06]
 28. Bea [Helps RM]
 29. RM Good night armadillo
 30. Bea [Turns page to DS07]
 31. Ped Good night zoo
 32. EngT They're going to the zookeeper's [] house
 33. RM /House
 34. Bea /[Turns page to DS08] Living room [turns page to DS09]
 bedroom
 35. Bea [Turns page to DS10]
 36. Ped //Good night dear
 37. RM //Good night
 38. Bea //Good night giraffe
 39. Ped Good night dear
 40. Bea [Turns page to DS11]
 41. ALL [Point to the speech bubbles from left to right across DS] (Using
 different voices) Good night . good night . good night. good
 night. good night. good night. good night
 42. Bea [Turns page to DS12]
 43. Ped *Ai*
 44. Bea [Turns page to DS13]
 45. RM *Foge gorilla*
 46. Bea *Foge foge foge*
 47. EngT Run run
 48. Bea *Ele estava assim* [imitates the gorilla's grin]
 49. EngT *Ha ha ha*
 50. RM [Turns page to DS14]
 [Silence 4 secs]
 51. Ped [Points to the mouse in verso] */Eu olha a isso ali*
 52. Bea */[Turns page to DS15]*
 53. EngT It's the /mouse
 54. RM /Good night zoo
 55. Bea [Turns page to DS16]
 56. ALL //Good night dear . good night
 57. Bea //[Points to the speech bubbles]
 58. Ped Dear
 59. Bea [Turns page to DS17]
 60. ALL //Good night
 61. Bea //[Points to mouse's speech bubble]
 62. Ped /Gorilla
 63. Bea /Arghhh zzzzzzz
 64. Bea [Turns page to DS18]
 65. RM *Vitória vitória acabou-se a história*

Annex 5: Transcriptions

66. Bea *Pois*
67. Ped / [Closes book]
68. EngT / Hum hum hum finished . Well done

SCHOOL 03 - Good night Gorilla!
13th February

Group 2 Retell C
RM + Bea + Ped

Total 02m 25s

01. EngT *Então já estamos . já não querem contar mais?*
02. Bea *Sim* [opens book on FRONT VERSO]
03. EngT *Mais uma vez?*
04. Bea [Nods head]
05. RM *Ai não*
06. Bea He he he
07. EngT *Já estás cansado RM? podes descer se quizers . OK thank you*
08. RM */Só quero ver*
09. Bea / [Turns page to DS01]
10. EngT OK
11. Ped Good night gorilla
12. Bea [Turns page to DS02]
13. Ped (in a sing song voice) Open the gate
14. EngT Open the gate
15. Bea [Turns page to DS03]
16. Ped Good night elephant
17. Bea / [Taps the toy elephant with her finger] *O Babar* [Turns page to DS04]
Good night
18. Ped / Good night lion
19. Bea Lion he he he [Turns page to DS05] [points to speech bubbles] good
/ night giraffe good night []
20. Ped / Good night Giraffe
21. RM Hyena
22. Bea Hyena he he he [Turns page to DS06] [points to speech bubble]
23. RM / Good night armadillo
24. Ped / Good night armadillo
25. Bea *Bolas o RM já aprendeu* [Turns page to DS07]
26. ALL Good night zoo
27. EngT / They're going to the zookeeper's house
28. Bea / [Turns page to DS08]
29. Ped Living room
30. RM Room [tries to turn the page]
31. Bea [stops RM] *Ai bolas .* [points to giraffe's neck in recto] */ela não consegue levantar o pescoço* / [Stands up and stretches her neck upwards] *. se não . / ahhh tambor* RM [Points to the shelves at the back of the room]
32. RM *Aonde?*
33. Bea / [Turns page to DS09] [Points to top of shelf]
34. EngT / The drums at the top there
35. RM Ah
36. Ped Bedroom
37. EngT / Bedroom yeah

Annex 5: Transcriptions

38. Bea / [Turns page to DS10] / [points to the wife's speech bubble]
 39. ALL / Good night dear
 40. Bea [Turns page to DS11] Good night [fighting the others off, so she can have the page to herself] *ai sou eu esta página sozinha*
 41. RM / *Não não* [points to speech bubbles from left to right across DS]
 42. Bea / [Points to speech bubbles from left to right across DS]
 43. ALL (Using different voices) Good night . good night . good night. good night. good night. good night. good night
 44. Bea / Ena letras tão pequeninas . (using very strange high pitched voices) good night. good night. good night. good night. good night. good night . good night [Points to the speech bubbles from left to right across DS]
 45. EngT / *E este pequeno . é de quem?* [Points to the smallest speech bubble in verso]
 46. Bea / *Do ratinho*
 47. RM / [Points to the smallest speech bubble in verso] *O ratinho*
 48. Bea *E o outro é []*
 49. RM Armadillo [Points to smallest speech bubble in recto]
 50. EngT Armadillo
 51. RM [Turns page to DS12] *Ai . fuge gorilla fuge* // [Turns page to DS13]
 52. EngT // Run gorilla run
 53. Bea // Run [] run
 54. EngT / Back to the zoo
 55. RM / [Turns page to DS14]
 56. RM Zoo [Turns page to DS15]
 57. Bea / Good night / zoo [Runs finger along words from left to right in speech bubble]
 58. RM / Zoo [Turns page to DS16]
 59. Bea Good night . (using a deeper voice) good night . um he he he [Runs finger along words from left to right in speech bubble]
 60. RM [Turns page to DS17]
 61. ALL // Good night
 62. Bea // [Runs finger along words from left to right in speech bubble]
 63. Pedro / Gorilla
 64. RM / Arg shhhh [Turns page to DS18] [Turns page to COPYRIGHT PAGE]
 65. Bea Back at da zoo . *já está*
 66. EngT Very good well done

SCHOOL 03 - Good night Gorilla!
 13th February

Group 3 Retell A
 Mar + MA + Mir

Total 02m 42s

01. ALL Hello Livia
 02. EngT OK let's go
 03. MA [Opens book to DS01] [looks at Mir] Mir?
 04. EngT You want to start at the beginning? [closes book to show front cover] what's the title of the book?

Annex 5: Transcriptions

05. MA Good night gorilla
 06. EngT OK well done
 07. MA [Pushes book towards Mir] *Mir tu podes contar*
 08. Mir Good /night gorilla
 09. Mar /*Olha olha olha*
 10. MA [Turns page to DS02] *Esta não tem páginas* [Turns page to DS03] good night elephant [Turns page to DS04] *Agora é a Mar*
 11. Mar Good night ah ah
 12. MA (whispering) Lion
 13. Mar Good night lion
 14. MA /[Turns page to DS05]
 15. Mar /Mir
 16. Mir Good night gi . hyena
 17. MA Good night giraffe [Turns page to DS06] Mar
 18. Mar Good night . good night
 19. MA Ha heee
 20. Mir Good nighta? good night . good night . *o que é que é isso?*
 21. Mar Good night *a quem?*
 22. MA [Turns page to DS07]
 23. EngT Oh ho [turns page back to DS06] *não conseguem lembrar o nome deste animal? não?*
 24. Mir *Não**
 25. EngT Armadillo
 26. MA Armadillo
 27. EngT Armadillo
 28. MA [Turns pages quickly to DS09] [Mumbles to himself about the illustrations not having words]
 29. EngT *Não querem falar dos desenhos?*
 30. MA [Nods head] *Sim* [Turns back to DS07]
 31. Mir Good night zoo
 32. MA *Tá aqui um senhor a ver os bichos todos e isto todo*
 33. Mir /Ah ho
 34. MA /[Turns page to DS08]
 35. EngT Oh ho . in the zookeeper's house
 36. MA Armadillo
 37. EngT Where's the giraffe?
 38. Mar *Os cortinados estão abertos* [points to the curtains in verso]
 39. EngT /OK . are they in the living room?
 40. MA /[Turns page to DS09]
 [Silence 4 secs]
 41. EngT Where are they now? are they in the bedroom?
 42. MA [Turns page to DS10] Good night dear
 43. MA [Turns page to DS11]
 44. Mir Mar?
 45. Mar /Good night . good night . good night:
 46. Mar /[Points to the speech bubbles in verso from left to right]
 47. MA *Espera é todos . Mir*
 48. Mir Good night
 49. MA Mar
 50. Mar /Good night . good night . good night [Points to the speech bubbles in verso from left to right]
 51. MA Good night . Mir [Points to top speech bubble in recto]
 52. Mir Good night
 53. MA (Using different voices) Good night . good night

Annex 5: Transcriptions

54. MA [Points to the last two speech bubbles in recto] [Turns page to DS12] Uh ho
 55. Mir /Uh ho . uh ho
 56. Mar /Uh ho
 57. MA [Turns page to DS13]
 58. Mir Woah run gorilla
 59. EngT Yeah run gorilla
 60. MA [Turns page to DS14] [Turns page to DS15]
 61. Mir Good night zoo . shhh . good night zoo . shhhh [Puts finger on his lips]
 62. MA [Turns page to DS16]
 63. Mir [Pretends to yawn] /Ahhh good night dear . shoes
 64. MA /[Pretends to yawn]
 65. Mir [Points to the slippers in recto] Shoes
 66. MA [Turns page to DS17]
 67. Mar Good:
 68. MA Good night
 69. Mir Good night gorilla . aghhh sssssss
 70. MA *Eu não disse nada* . /good night mouse . arg zzzzzzz [Points to the mouse's speech bubble]
 71. MA [Turns page to DS18] [Turns page to close book] *Já acabamos*
 72. EngT Well done very good

SCHOOL 03 - Good night Gorilla!
 13th February

Group 3 Retell B
 Mar + Mir

Total 02m 58s

01. EngT *Querem contar outra vez?*
 02. Mar *Sim*
 03. Mir *Sim*
 04. MA *Olha quem vai chegar? Eu não quero contar*
 05. EngT OK . *podes ir se quiseres* MA . bye bye . thank you
 06. MA [Gets up and leaves the room happily]
 07. Mar *Eu não conto mais à Mir*
 08. EngT *Não queres ver outra vez? não?*
 09. Mar *Sim*
 10. EngT *Queres ver outra vez com a Mir?*
 11. Mar *Sim*
 12. Mir /[Opens book]
 13. EngT /OK MA . bye bye
 14. Mir [Turns page to FRONT VERSO] Good night gorilla [holds book up so that only she can see it]
 15. EngT *Não vais deixar a Mar ver?*
 16. Mir *Sim* [places book open at DS01 on table between her and Mar]
 17. Mar */Ele tá a tirar a chave:*
 18. Mar /[Points at keys in recto]
 19. Mir *Não não tá aqui assim* [Points to the speech bubble]
 20. Mar */Ele tá a tirar a chave:*
 21. Mar /[Points at keys in recto]
 22. Mir Não Mar . [Points to the speech bubble]
 23. Mar Good night:

Annex 5: Transcriptions

24. Mir /: Good night gorilla
25. Mir /[Runs fingers from left to right along words] [Turns page to DS02 points the keys in recto] keys [turns page to DS03] [points to the speech bubble and looks at Mar]
26. EngT Keys . that's right
27. Mar *Ah ah elefante*
28. Mir [Turns page to DS04] Good night lion . *esta parte ela não sabe* [turns page to DS05] [Points to the top speech bubble]
29. Mar *Ta ta*
30. Mir *Queres que eu diga Mar?* Good night hyena . *agora dizes este* [Points to the lower speech bubble]
31. Mar Good night giraffe
32. Mir *Boa . fogo . sabe mais de que eu* [turns page to DS06] [points to the armadillo] *agora esta?*
33. Mar Good night . good night
34. EngT Armadillo
35. Mar Armadillo
36. Mir *Foi a Sandie* [turns page to DS07]
37. Mar *Eles todos vão atrás dele*
38. EngT Uh ha
39. Mir [Moves finger from giraffe to zookeeper along DS] *Agora good night zoo*
40. EngT They're going to the /zookeeper's house aren't they?
41. Mir /Oh ho
42. Mir [Turns page to DS08] *O macaco abriu a porta* /[turns page to DS09]
43. EngT /The gorilla
44. Mar *Agora sou eu*
45. Mir *Ai ai*
46. Mar Ah um [Looks over the DS] [Points to recto] *agora este tá acordado*
47. Mir *Pois tá . todos estão acordados* [turns page to DS10] good night dear (using a different voice) good night
48. EngT Ah hum . they're all asleep
49. Mir [Turns page to DS11] (using different voices) Good night . good night
50. Mar *Agora sou eu que diz . /good night . good night . good night* [Points to the speech bubble sin verso from left to right]
51. Mir *Não não . só dizes uma de cada vez*
52. Mar Good night [Rubbing finger along words] *Não tem de ser em fila* [Points to top left speech bubble in verso] good night [points to second speech bubble] *agora dizes esta*
53. Mar Good night [points to speech bubble]
54. Mir (Using a squeaky voice) Good night [Points to the third speech bubble]
55. ALL [Points to top speech bubble in recto]
56. Mar Good night
57. ALL [Points to next speech bubble in recto]
58. Mir Good night
59. ALL [Points to next speech bubble in recto]
60. Mar Good night
61. ALL [Points to next speech bubble in recto]
62. Mir Good night [turns page to DS12] uh ho
63. Mar HOOAAAAA
64. EngT [Laughs]

Annex 5: Transcriptions

65. Mir [Turns page to DS13] Gan gorilla gan grilla gan gorilla [turns page to DS14] /good night zoo
66. Mar /*Vai atrás dela* [follows animals with finger from right to left across DS]
67. Mir [Turns page to DS15] Good night zoo
68. Mir /*Agora sou eu*
69. Mir /[Turns page to DS16] *Espera . agora diz* [points to wife's speech bubble]
70. Mar Good night
71. Mir (Whispering in Mar's ear] Dear
72. Mar Ah?
73. Mir (Whispering in Mar's ear) Good night dear
74. Mar Good night dear
75. Mir Good night [turns page to DS17] good night gorilla . arg tsssssss [closes book] *vitória vitória acabou-se a história*
76. EngT Finished the story . well done that's very good . thank you

SCHOOL 03 - Good night Gorilla!
13th February

Group 4 Retell A
Di + EdB+ RR

Total 05m 50s

01. RR [Holds book up] Good night /gorilla [opens book to FRONT VERSO]
02. Di /Gorilla
03. ALL Good night gorilla
04. RR [Turns page to DS01]
05. Di Goodnight Gor:
06. EdB *Ele está:*
07. Di *Espera . good bye gorilla*
08. EdB *Ele tá a sair da jaula para conseguir libertar /os outros*
09. Di /*Não é . ## da jaula roubar as /chaves para sair da jaula*
10. RR /Keys
11. EngT The keys
12. RR /*Ele tá . ele tá a tirar as keys porque quer salvar os animais todos*
13. Di /As keys
14. EdB [Turns page to DS02] [points to the red key in the gate] *a última chave*
15. EngT Ah ha
16. RR *Não é ela ###* [points to the bunch in recto]
17. Di *A rosa é que é a última*
18. RR [Turns page to DS03]
19. EdB Elephant
20. Di [Points to the toy elephant in verso] Babar
21. EdB Elephant
22. RR [Points to the ball in verso] Ball ball
23. Di [Points to the toy elephant in verso] Babar
24. RR //[Points to words in speech bubble from right to left]
25. RR //Good bye elephant
26. EdB //Bike
27. EdB Bike ball

Annex 5: Transcriptions

28. Di *Não é assim*
 29. EdB [Tries to turn the page]
 30. RR Good bye . [pushes EdB away] *pára EdB*
 31. Di Good /bye
 32. EdB /Good might gorilla
 33. RR *Não é nada*
 34. EdB /Good night elephant
 35. RR /[Turns page back to DS01] Good bye gorilla */é este*
 36. EdB /Good night
 eleph/ant
 37. Di /Elephant
 38. RR *Um balão* [Points to the balloon in recto] / [Turns page to DS04]
 39. EngT /A balloon that's right
 40. EdB Good my lion
 41. RR *É é ele tá a tirar as chaves porque . é para a polícia não saber*
/que estão a tirar as chaves
 42. Di / [Puts his finger under the page to begin turning it] good bye
 hyena
 43. RR [Turns page to DS05]
 44. Di //Good bye hyena good bye giraffe [Points to hyena in recto and giraffe
 in verso]
 45. RR //Good night hyena [Points to hyena in recto]
 46. EdB //Good night Good night giraffe good night hyena [Points to the speech
 bubbles top to bottom]
 [Silence 3 secs]
 47. EdB /Oooooo
 48. RR / [Turns page to DS06] *É a última chave*
 49. EdB *Oooo esta é mais difícil* [stabs the recto page with his finger]
 50. EngT *É?*
 51. RR */Não é nada* . [Points to the speech bubble] good bye []
 52. Di */É*
 53. EngT Armadillo
 54. EdB Arma/dillo
 55. RR */Dillo . é mais difícil este nome . /tem um biberão . /uma*
peta e o boneco dele [turns page to DS07]
 56. RR / [Points to the objects as
 he names them with his thumb]
 57. Di */Hoje é o último dia*
 58. EdB Oaah ho
 59. Di Ah ho
 60. EngT Back to the zookeeper's house
 61. EdB Happy zookeeper
 62. EngT Hh ha ha . happy zookeeper
 63. Di *Olha ali* [Points to the orange house in verso] *a casa do vizinho . o*
vizinho está /acordado a ver os animais a ir para casa do senhor
 64. EdB / [Points to the orange house]
 65. RR [Turns page to DS08]
 66. EdB *Parece . olha eles [] . estão casados* [Points to the right hand photo in
 recto]
 67. RR Hyena [Points to the hyena in recto] *Hyena - leão . giraffa**
 68. Di *Olha então ###*
 69. EdB Giraffe
 70. RR Um [Points to the mouse in verso] [] /banana
 71. EdB /Armadillo
 72. RR [Points to armadillo in verso]

Annex 5: Transcriptions

73. EdB Armadillo
74. RR [Turns page to DS09] [imitates the gorilla and yawns with hand over mouth]
75. Di [Pretends to yawn]
76. RR *Foge*
77. EdB *Não é nada foge . run run run*
78. RR Ah [Turns page to DS10]
79. Di Good /bye
80. RR /Bye [] Good night *querido*
81. EdB (Imitating a deep voice) Good night
82. RR [Turns page to DS11]
83. ALL [Point to the speech bubbles from left to right across DS] (Using different voices) Good night . good night . good night . good night . good night . good night . good night
84. RR [Turns page to DS12]
85. EdB /RUN
86. RR / [Opens his mouth in mock surprise]
87. Di Uh ho
88. EdB Uh ho
89. RR [Turns page to DS13]
90. EdB Run run run
91. Di *Não precisa-se de dizer isso porque ele . ela não dá com a vassoura em cima*
92. EdB /Run
93. RR / [Turns page to DS14]
94. EdB *Ó pobrezinhos*
95. RR *Não faz mal olha* [flicks page back to DS13 and then to DS14 again]
96. EngT Back to the zoo
97. EdB //Back to the zoo
98. Di // *Olha outra vez o vizinho a ver outra vez a bicharada*
99. RR // [Turns page to DS15] [points to the speech bubble] Good bye *querido* [turns page to DS16]
100. Di *Não é querido*
101. RR *Ééé .* [turns back to DS15] [points to the speech bubble] *já foram casados* [turns page to DS16]
102. Di *Mas vês* [Turns page back to DS15] *que ele está a dizer* good night [points to the speech bubble and runs finger along words left to right] *é daqui disto* [points to the zoo entrance in recto]
103. RR *Mas olha . estás a ver* [thumbs the pages backwards]
104. RR *Eles foram casados olha aqui* [stops at DS08] . *olha aqui* [points to the frame of the wedding scene in recto]
105. EdB [Points to the frame in recto] *Olha aqui*
106. RR *Vês casados*
107. Di *Eu sei só que não estava a dizer isso*
108. RR [Points to the left hand oval frame] *olha a gorilla . olha a gorilla* [holds up book for EngT to see] *Olha aqui Sandie*
109. EngT Ah ha . a baby gorilla
110. EdB Baby . *tu disseste baby*
111. Di *É porque é bebé*
112. RR *Pois era bebé* [points to smaller frame of gorilla] *olha a gorilla . aqui*
113. EdB [Points to the picture of the zookeeper and a snake] *Olha a serpente*
114. RR *Não . é uma cobra*

Annex 5: Transcriptions

115. EdB *As cobras chamam-se serpentes*
116. RR [Turns pages back to DS10]
117. Di *A mulher*
118. RR [Turns page to DS11] [Points to the speech bubbles from left to right across DS]
119. ALL (Using different voices) Good night . good night . good night . good night . good night . good night . good night . good night
120. RR [Turns page to DS12] [Sharp in take of breath] Ah
121. EdB /Uh ho
122. Di /Uh ho
123. RR [Turns page to DS13]
124. EdB Ah ho . *outra vez* [demonstrates resignation by using an arm movement]
125. RR /[Turns page to DS14]
126. Di /*Outra vez não*
127. EngT Back /to the zoo
128. RR /[Turns page to DS15] [Points to speech bubble] *boa noite querido*
129. EdB *Outra vez não*
130. Di [Points to the speech bubble] *Ele tá a dizer goodnight mas é aqui* [points to the zoo entrance] EngT Good night zoo
131. EdB Zoo . back to na zoo
132. RR *Mas eu é que digo*
133. EdB /Good night back to na zoo
134. RR /[Turns page to DS16] /*Podemos dizer*
135. EdB /[Points to the wife's speech bubble]
Good night *querido*
136. RR [Turns page back to DS15] Podemos dizer /good night querido . não é Sandie [Points to the speech bubble and runs finger along words left to right]
137. EngT RR . *Di tem razão* . /[Points to the speech bubble] *ela tá a dizer good night zoo . /vês aqui zoo .* [points to the zoo entrance sign] *tens aqui a palavra . olha a palavra .* [Points to the word zoo in the speech bubble] *zoo . vês?*
138. EdB /[With finger on wife's speech bubble on DS16] Good night *querido*
139. RR /[Turns page to DS16]
140. EdB /[Using a deep voice] good night [Points to zookeeper's speech bubble]
141. Rr [Points to zookeeper's speech bubble] [Turns page to DS17]
142. ALL Good night
143. EdB [Imitates a yawn] good night gorilla [points to the mouse's speech bubble]
144. RR /Argg zzzzzz
145. Di /Arghhh shrrrrrrrr [begins to whistle]
146. RR [Turns page to DS18]
147. EdB *Fixe . /gostava de fazer isto assim* [Points to the gorilla in recto]
148. RR *Então é fácil .* [Closes book] *eu sei fazer com o meu pai . outra vez*
149. EdB *Eu queria outra . eha* [stands up on chair and points to the back of the room] *car car car*
150. EngT Car over there . yeah . a car
151. EdB Faisca McQueen
152. EngT Ha ha ha Ok . can you sit down

Annex 5: Transcriptions

SCHOOL 03 - Good night Gorilla!

13th February

Group 4 Retell B

Di + RR

Total 03m 46s

Book is in front of Di

01. Di Good bye gorilla
02. RR Good bye gorilla
03. EdB *Tambores*
04. RR Não é good bye gorilla . é goodbye gorilla
05. Di [Turns page to FRONT VERSO] /[Runs finger along title in recto]
06. Di /Good bye gorilla
07. EdB *Já estou muito cansado*
08. EngT *Queres descer EdB*
09. Di */Podes descer . podes ir para a sala* [Turns page to DS01]
10. EngT *Queres?*
11. EdB [Nods head]
12. EngT *Já não queres fazer mais?*
13. EdB [Shakes head]
14. EngT *//No? Ok . thank you . fizeste muito bem . Di quer contar outra vez . tá bem?*
15. Di Good night gorilla [Points to speech bubble from right to left]
16. EdB *Já estou farta de estar aqui*
17. Di [Points to the keys in recto] *Tá a roubar:*
18. EngT *: Então podes descer*
19. EdB [Turns his back to EngT]
20. EngT *Queres descer ou queres ficar EdB?*
21. EdB *Quero descer*
22. EngT *Então vai descer . OK* [walks with EdB to the door] *thank you . obrigada fizeste muito bem OK . OK that's it* [walks back to table]
23. RR *Não faz mal . nós estamos aqui*
24. Di *Ele vai roubar as chaves para sair da jaula:*
25. RR *: A keys*
26. EngT */The key ha*
27. Di */[Turns page to DS02] /[Points to the mouse in verso] Olha o ratinho . da da na na na* [Performs a sort of jig in his chair] */[points to the bananas hanging from the top of the cage in verso] O ratinho roubou daqui a banana . de aqui* [Points to the bananas again]
28. RR */O rato parece o #*
29. Di */[Turns page to DS03] /[points to speech bubble . runs fingers along words from right to left] Good bye elephant*
30. RR Good bye elephant
31. Di [Points to the toy elephant in verso] (whispers) *O Babar* [1 sec] */então mulher . o que é que estás a olhar . salva-os* [Gestures towards the gorilla in recto] [Turns page to DS04] Good bye []
32. RR *Tu sabes*
33. Di Good bye []
34. EngT Lion
35. Di Lion [Turns page to DS05]
36. RR [Gets up and walks out of the room]
37. EngT Good bye RR
38. Di /Good bye hyena good bye um giraffe

Annex 5: Transcriptions

39. Di / [Points to the hyena in recto and then giraffe in verso] [Turns page to DS06] [points to the pink key in recto] *Só falta a última chave . /esta é que é* [Points to the speech bubble]
40. EngT Good night armadillo
41. Di Um [Turns page to DS07] (points to the zookeeper) [points to the orange house] *o vizinho /tá aqui a olhar para todos os animais* [Runs his finger from recto to verso along the animals]
42. EngT To the zookeeper's house
43. Di [points to the zookeeper] *Vão para casa do senhor*
44. EngT The /zookeeper's house
45. Di / [points to the gorilla] *O gorilla vai abrir a janela* [turns page to DS08] [points to the window] *é isto* [gestures towards the DS] *isto é a sala de jantar*
46. EngT The dining room
47. Di Um [turns page to DS09] *aqui é o quarto*
48. EngT Bedroom
49. Di [Pretends to yawn and puts hand over mouth] *estão com sono . já sabia estavam com sono . /estão sempre cansados*
50. Di / [Turns page to DS10] [looks at DS] good night *marido* (uses a deeper voice) good bye [pretends to yawn and puts hand over mouth] [Turns page to DS11] (using different voices) /good bye . good bye . good bye . good bye . good bye . good bye . good bye Points to the speech bubbles from left to right across DS] [Turns page to DS12] /Uh ho [turns page to DS13] Imitates wide eyes]
51. EngT Hum hum hum hum
52. Di [Looks at page from 5 secs] [turns page to DS14] *oh não outra vez . não pode ser* [turns page to DS15] /good bye zoo
53. Di / [Runs finger along speech bubble from left to right]
54. EngT That's right . well done
55. Di [Turns page to DS16] /good bye (uses deeper voice) good bye [Runs finger along wife's speech bubble then zookeeper's left to right] [pretends to yawn and puts hand over mouth] [points to slippers in recto] shoes
56. EngT Uh hum
57. Di [Points to the keys in recto] *Podes deixar as chaves porque estava lá por dentro* [gestures towards the bed] [turns page to DS17] [points to the mouse's speech bubble] good bye [points to the gorilla's speech bubble] /arghh zzzzzz [Puts hands next to head and pretends to go to sleep] [whistles] [turns page to DS18] [closes book]
58. EngT Very good . well done Di . thank you

SCHOOL 03 - Good night Gorilla!
13th February

Group 5 Retell A
Ren + Gui + Ric

Total 03m 55s

1. EngT OK . are you going to tell the story . good night gorilla
2. Gui Opens the book on FRONT VERSO
3. Ren /Good night /gorilla

Annex 5: Transcriptions

4. Ren / [Runs finger along words in title on recto]
5. Gui /Gorilla [Turns page to DS01] Good night /gorilla
6. Ren /Gorilla
7. EngT Ha ha ha
8. Ren [Smiles at EngT and is obviously thinking of a word he wants to say] A keys
9. EngT The keys
10. Ren A open [miming opening a door]
11. EngT That's right he'll open the gate . good boy Ren
12. Gui [Points to toy gorilla in verso] E [] teddy
13. Ren E balloon e balloon
14. Ri [Points to the bike in verso] Bike
15. Gui Bike [points to the bike] mouse [points to the mouse] banana [points to the bananas]
16. EngT Ha ha ha
17. Ren [Turns page to DS02]
18. Gui Banana [points to the bananas] [points to the keys] shoes .
o shoes *é da outra* [indicates ahead with his thumb]
19. EngT Keys right?
20. Gui Keys . /bananas
21. Ren / [Turns page to DS03] Good night elephant [Runs finger along words from left to right]
22. Gui Good night elephant [Points to the elephant's bottom] *O elephant . Babar*
23. Ric *Babar* [points to the toy elephant]
24. Ren *Babar*
25. EngT Babar the elephant
26. Ren / [Points to the mouse in verso] Ah ah []
27. Gui / [Points to the ball in verso] Ball mouse
28. Ren Banana
29. Gui Mouse banana
30. Ren [Turns page to DS04]
31. Ren Good /night lion
32. Gui /Good night lion [] keys
33. EngT That's the blue key
34. Gui /Elephant /. mouse . banana
35. Gui / [Points to the elephant, mouse and banana in verso]
36. Ren /Elephant
37. Ren / [Turns page to DS05]
38. Gui /*Calem-se cometas*
39. Ren Giraffe [points to giraffe in verso]
40. Ric Giraffe
41. Gui Hyena [Points to the toy hyena in recto] e giraffe [] /and a mouse .
/and a banana / [Points to the banana] *no ar* [Points to the speech bubbles top to bottom]
42. EngT He he he
43. Gui Giraffa [Points to the giraffe in verso]
44. Ren / [Turns page to DS06]
45. Gui Hyena
46. Ren /*Não é hyena este*
47. Ren / [Points to the armadillo in verso]
48. EngT No
49. Ren Armadillo
50. EngT Armadillo . /that's right
51. Gui /Armadilla [] /keys a /*última* keys Points to the pink

Annex 5: Transcriptions

- key in recto]
52. Ren /Keys [points to the pink key
in recto] /[turns page to DS07]
53. Gui /Gorilla mouse gorilla /elephant liar um a . armadilla ./giraffe
e hyena [points to the animals]
54. Ren Hyena
55. EngT Hyena? they're going back to the zookeeper's house
56. Ren [Turns page to DS08]
57. Gui O liar *tá com o cu à mostra* . [Points to the lions tail in recto] *e aqui
estão eles a casar* [Points to the wedding photo on the wall in recto]
58. Ric [Points to the giraffe's neck in recto] giraffe
59. Ren *É o guarda da quinta*
60. Gui /[Points to the mouse in verso] mouse . [Points to the armadillo] Hyena
[points to the hyena in verso] [points to the armadillo] [looks at EngT]
61. EngT And armadillo
62. Gui Armadillo
63. Ren [Turns page to DS09]
64. Gui *Dormir*
65. EngT Asleep . they're all asleep
66. Ren [Puts hands next to face in sleeping posture] are asleep
67. Ric [Points to elephant in verso] /Good night elephant
68. Gui /[Turns page to DS10] [Points to
wife's speech bubble] Good night
69. EngT Dear
70. Ren [Runs finger along words from left to right]
71. Gui [Gestures towards the zookeeper] *Marido* he he
72. Ren [Turns page to DS11]
73. ALL [point to speech bubbles from left to right across DS] (Using different
voices) Good night ./good night . good night. good night. good night.
good night. good night
74. Ren [Turns page to FRONT VERSO2] [imitates gorilla's smile on next page
and looks at the EngT]
75. Gui [Points to eyes in recto]
76. Ric Ah ho
77. Ren Ah ho
78. Ren [Turns page to DS13]
79. Gui *FOGE GORILLA FOGE*
80. Ric *FOGE*
81. EngT Run gorilla run
82. Ren Run gorilla run [Turns page to DS14]
83. Ric *Mas o //gorilla ##* [Points to the gorilla in recto]
84. Gui *//Ena* . back to . da zoo [Points to the pink gate in recto]
85. EngT Back to the zoo . /well done
86. Ren /Zookeeper [Turns page to DS15]
87. Gui [Points to the pink gate] a zoo . *adeus* zoo [Points to the speech
bubble]
88. Ren A zoo . *adeus* zoo [Turns page to DS16] /[points to the keys in recto] A
keys
89. EngT Keys
90. Gui [Points to the slippers in recto] A sshhh
91. Ren [Points to the banana] A banana
92. Ric [Points to the mouse] A mouse
93. Gui A mouse [Points to the slippers in recto] A sshhh
94. EngT Shoes . shoes
95. Gui Shoes

Annex 5: Transcriptions

96. EngT [Points to the wife's speech bubble] what do we say here?
 97. Gui A lanterna
 98. EngT Good//night
 99. Ren //Night dear [Runs fingers along words from left to right]
 100. Gui //Night dear
 101. Ric //[Points to the lamp in verso] *Um candieiro*
 102. Ren /[Runs finger along words in zookeeper's speech bubble] Good night
 dear [turns page to DS17] //[points to the mouse's speech bubble]
 Good night . good night . arhhh shhhzzzzz
 103. Gui //Good night
 104. /Argh shhhhhhhh . argh shhhhhhhh
 105. EngT He he he . they're asleep aren't they?
 106. Ren [Turns page to FRONT VERSO8] *Vitória vitória acabou-se a história*
 107. Gui [Picks up book] *E nós queremos contar outra vez*
 108. EngT Again? OK

SCHOOL 03 - Good night Gorilla!
 13th February

Group 5 Retell B
 Ren + Gui + Ric

Total 04m27s

Book in front of Gui, showing front cover

01. Gui *Isto é divertido* . /good night gorilla
 02. Ren /[Points to top line of title as Gui says them -
 moves from left to right] Good night gorilla [Points to top line of title
 then bottom line of title]
 03. Gui //[Opens book]
 04. Ren //[Helps Gui]
 05. Gui //Good night gorilla
 [Book is open on FRONT VERSO)
 06. ALL //Good night /gorilla
 07. Ren //[Points to top line of title then the bottom line of title]
 08. Ric [Points towards recto page]
 09. Ren [Turns page to DS01]
 10. Gui Good night gorilla
 11. Ric [Points to the keys in recto] A keys
 12. Gui [Points to the keys in recto] A Keys
 13. Ren A balloon [Points to the balloon in recto]
 14. Gui A malloon [Points to the balloon in recto]
 15. Ric Bike [Points to the bike in verso]
 16. Ren /Bike
 17. Gui /Bike [Points to the base of the cage in verso] # teddy . *livro?*
 18. EngT Book . a book
 19. Ric [Points to the parrot's cage in verso] *Tá aqui uma coisa*
 20. EngT It's a parrot
 21. Ren [Turns page to DS02]
 22. Gui An a keys [points to keys in verso]
 23. Ren A keys [points to mouse in recto] a mouse
 24. Gui Keys . mouse banana [Points to everything he labels]
 25. Ric [Points to mouse in verso] Mouse
 26. Gui *Guarda /costas*
 27. Ric /Banane

Annex 5: Transcriptions

28. Ren [Turns page to DS03]
 29. Gui Elephant [points to elephant in verso]
 30. Ren Elephant [points to elephant in verso]
 31. Ric /Good night /elephant [points to speech bubble]
 32. Gui /[[Runs finger along words in speech bubble left to right]Elephant
 [points to the ball in verso]
 33. Gui An a ball [points to the toy elephant in verso] [looks at EngT]
 34. Ric *Babar* [Points towards the toy elephant]
 35. Ren *Babar*
 36. Gui *Mas só que é elefante*
 37. Ren [Turns page to DS04] [points to the speech bubble] Good
 night lion
 38. Gui Good night lion ./keys . mouse// . banana . elephant . /*guarda costas*
 [points to the keys. mouse, banana and elephant in verso]
 39. Ric //Banane*points to the banana in verso]
 40. Gui [points to the zookeeper in recto]
 41. EngT Ó . in English how do you say it? can you remember? [] zoo
 42. Ren //Keeper
 43. Ric //Keeper
 44. Gui //Keeper
 45. EngT Ha ha ha OK
 46. Ren [Turns page to DS05]
 47. Gui [Points to the top speech bubble in verso] Armadillo [looks at
 the EngT]
 48. Ren [Points to wards the speech bubble] Armadillo /armadillo
 49. Gui /Hyena e giraffe [Points
 at lower speech bubble]
 50. Ric Giraffe [points to the giraffe in verso]
 51. EngT [Points towards the speech bubbles in verso]
 52. EngT *O que é que o zookeeper está a dizer? Está a dizer [] goo:*
 53. Ren /: Good night
 54. Ric /: Good night hyena good night giraffe
 55. EngT Good . well done
 56. Ren [Turns page to DS06] [points to the speech bubble in recto]
 57. Ren Good night armadilloo
 58. EngT Dillo ha ha ha
 59. Gui Armadilla . *é a última* keys
 60. Ren [Turns page to DS07]
 61. Gui /Armadilla . giraffe [Points to the animals as he says them]
 [] looks at the EngT]
 62. EngT [Makes a 'h' sound]
 63. Gui /Hyena liar //elephant
 64. Gui /[[Points to the animals as he says them]
 65. Ren //Elephant e gorilla [Points to the elephant and the gorilla]
 66. Ric //[[Points to the mouse] MOUSE banane
 67. Gui /Mouse gorilla gorilla mouse e banana [Points to the animals and
 banana as he says them]
 68. EngT They're going to the zookeeper's /house
 69. Gui /House
 70. Ren [Turns page to DS08]
 71. Gui *Lá vai a hyena . a ##*
 72. Ric [Points to the giraffe] A giraffe
 73. Gui [Touches the centre of the book] *Este é muito fácil*
 74. Ren [To EngT] *E a giraffe tem /de baixar a cabeça para entrar*
 [Demonstrates bending his neck] [Turns page to DS09]

Annex 5: Transcriptions

75. Gui *Se não . parte o tecto* [knocks his head with his hand]
76. Ren Uuuu [puts hand to mouth imitating a yawn] [points to the gorilla in recto]
77. Ric [Points towards the giraffe in verso] *Olha aqui a giraffe tá tá /de cabeça para cima* [Runs finger along the giraffe's neck bottom to top]
78. Gui *Pois este é muito fácil*
79. Ren [Turns page to DS10] [runs finger along words in speech bubble, left to right] Good night dear
80. Gui Good night dear /[] *marido* [nods head]
81. Ren /[] [Turns page to DS11]
82. ALL (Using different voices) Good night . good night . good night . good night . good night . good night . good night [Point to speech bubbles from left to right across DS]
83. Gui //Uh ho [Turns page to DS12]
84. Ren //[Helps Gui]
85. Ren Uh hooo/oooo /[] [imitates the wife's surprised eyes] /tu tu tu tu [imitates the gorilla's cheeky smile]
86. Ric /Uh ho
87. Ren /[] [Turns page to DS13]
88. Gui /EIA an a mouse gorilla mouse . *pira-te com* //mouse
89. Ric //A mouse estava a dormir na gaveta [points to mouse in verso]
90. Gui *Porque é o sítio dele dormir* [raises his shoulders] *dentro da gaveta* [turns page to DS14]
91. Ren [Helps Gui]
92. Ric *Foge macaco*
93. Gui In a bac do zoo
94. EngT Back to the zoo
95. Ren [leans over the book] [points at the orange house] *E o vizinho . os vizinhos estão a ver . agora nessa a ir para a quinta . no outro* [turns pages back to DS07] *só estava a ver um .* [points to orange house in verso] *nesse só está aqui um e neste* [turns back to DS15] *está aqui dois uma mulher e um homem .* [looks closely at the new page] *três . e o filho*
96. EngT Ahh ha ha ha
97. Gui *Eu bem te disse Ren .* [points to the speech bubble] in the bac to zoo adeus zoo
98. Ren [turns page back to DS14] *Ah estamos aqui .* [Points to the orange house] *aqui são só dois. nós estávamos a dizer aqui .* [peers at the verso page] *estavam dois .* [turns to DS15] *aqui é que são três . porque aqui* [turns to DS14] *a casa está mais um bocadinho longe e* [turns to DS15] *aqui está mais perto.* [leaves book open at DS15]
99. Gui */Entretanto . adeus zoo* [tries to turn the page]
100. EngT [Stops Gui from turning the page] [points towards the speech bubble] What does the wife say?
101. Gui Adeus zoo
102. Ren Adeus zoo [Turns page to DS16]
103. EngT *Isto é adeus zoo?* //OK
104. Ren //Eh a keys
105. Gui //[] [Points to speech bubble] [takes hand away] A keys [points to slippers in recto] a shoes
106. Ren /Shoes
107. Ric /Shoes . /banane . mouse [points towards recto]

Annex 5: Transcriptions

108. Gui Banana mouse /uuuuuuu /gorilla [Starts to jump up and down and flex his arms like a gorilla]
109. Ren [puts finger on wife's speech bubble]
110. EngT [Points towards the wife] And what does the wife say?
111. Ren Good /night []
112. Ric /Good night gorilla
113. Ren [Runs finger along words in wife's speech bubble, left to right] Good night dear / [Runs finger along words in zookeeper's speech bubble, left to right] good night dear [Turns page to DS17]
114. ALL /Good night gorilla
115. Ren / [Runs finger along words in mouse's speech bubble, left to right] Arh eee //arh eee arh eeee [Runs finger along words in gorilla's speech bubble, left to right]
116. Ric //Zzzzzz erh zzzzzzzz
117. Gui //Arg ssshhhhh arg shhhhhh
118. Ren / [Closes book]
119. Ren /*Vitória vitória acabou-se a hitsória*
120. EngT Ah fantastic . well done

Annex 5: Transcriptions

SCHOOL 01 - *Rosie's Walk* SESSION N° 1

15th April 2009

Classroom layout

Fran + Joa + MM + Cat
Ter + FrC + Caro
Lu + FranC + Dan + JF
MF + Jac + Gui + MA
M ^a C + In
FranS + Mat + Rod + JS + Ti

Total 08m 00s

- 001 EngT *Vocês têm alguma ideia sobre alguma coisa que está aqui?*
 002 Joa Como é que se diz galinha em inglês?
 003 FranC *Eu sei*
 004 EngT *Joa?*
 005 Joa Casa uma casa
 006 EngT *Casa there's a house . FranC*
 007 FranC *//Chicken*
 008 Tom *//Trata dos animais*
 009 ? *//Um moinho*
 010 EngT Um moinho . tens razão . FranC?
 011 FranC Chicken
 012 EngT A chicken well done it's a chicken . *mas neste livro o nome deste bicho não é chicken é hen . tem outro nome ok?*
 013 Tom [to FranC] Chicken
 014 [Interruption 36s . Tom leaves the room]
 015 EngT So we've got the hen and a windmill and a house
 016 ?? *###*
 017 EngT *Sh sh sh Ter*
 018 MA *É a casa da galinha*
 019 EngT That's right it's the chicken's house it's the hen house . JF? what's this? do you know?
 020 JF *Raposa*
 021 EngT Ahhh it's a fox . it's a fox . *sh agora o título o título desta história é o nome desta hen . Rosie's Walk*
 022 JS *Parece ###*
 023 EngT *O passeio da Rosie . Rosie's Walk*
 024 MF *Deve ser [with finger follows a walk over the hill and past the mill] Sandie um passeio da galinha pode pôr tirar um ovo*
 025 Fran *É o passeio da galinha*
 026 EngT *Tens razão . mas não sei se vai aqui estar o nome da senhora que escreveu e desenhou este livro*
 027 MF *###*
 028 Jac *Ó sandie o que é que ela tem?*
 029 ? *Parece um galo*
 030 EngT It's a fox a fox
 031 Jac *Não ali vermelho*
 032 MF *Tá ali vermelho*
 033 EngT *Estão aqui os nome das pessoas que fizeram o livro são os editores tá bem? OK*
 034 Jac *[Nods her head]*
 035 EngT *<PAGE TURN hTp> Rosie's Walk (whispering) é o título do livro não*

Annex 5: Transcriptions

036 ? *é? Rosie's Walk* <PAGE TURN DSTp> *ahhh Rosie's Walk*
 037 Mat *Ei a*
 038 EngT *Uuuuu aaa*
 039 ? *####*
 040 EngT *É uma quinta*
 041 EngT *Rosie's Walk . uma quinta that's right it's the farm yard*
 042 Fran *Tá ali um*
 043 EngT *Farmyard o pátio da quinta*
 044 Fran *Tá ali uma ovelha tem cornos*
 045 EngT *No no it's not uma ovelha it's a goat . goat . goat goat olha podemos*
 046 EngT *ouvir tá bem Lu? ok* <PAGE TURN Pp + Ded> *Umm aqui não diz o*
 047 MF *título pois não?*
 048 MF *Não só tem flores*
 049 EngT *That's right aqui é:*
 050 MA *: Flower*
 051 EngT *Flowers well done . aqui diz que este livro foi escrito para uns amigos .*
 052 EngT *os amigos têm nomes . For Wendy and Stephen . a senhora que*
 053 EngT *escreveu este livro depois escreveu uma dedicação aqui para estes*
 054 EngT *meninos para dizer que o livro é para eles . tá bem? For Wendy and*
 055 EngT *Stephen* <PAGE TURN DS01> *Rosie the hen went for a walk ela*
 056 MF *fez um passeio*
 057 MF *Olha o lobo o lobo*
 058 EngT *The fox the fox*
 059 MF *Queria comer a galinha*
 060 EngT *Yeah she wants to eat the hen . the fox is going to eat Rosie . já podes*
 061 EngT *dizer Lu vamos ouvir vamos ouvir . sh sh sh . Rosie the hen went for*
 062 EngT *a walk vocês sabem onde é que ela foi?*
 063 ?? *Não*
 064 EngT *<PAGE TURN DS02> she went across the yard ela atravessou o*
 065 EngT *pátio da farm [using hand to demonstrate over]*
 066 Ant *Tem ali picos cuidado*
 067 EngT *É um ancinho não é? a rake ah ha the fox*
 068 M^aC *[speaking to In] ####*
 069 In *[reply to M^aC] É*
 070 M^aC */Acho que tem um ar ##*
 071 EngT */<PAGE TURN DS03> oh ho*
 072 JS *Baum [touches his own nose]*
 073 EngT *Poor fox*
 074 FranC *Como o Tom /and Jerry*
 075 M^aC */Picou-se*
 076 FrC *[Turns to Cat and talks to her, mimes a rake moving up and down]*
 077 EngT *Just like /Tom and Jerry that's right ha ha ha*
 078 M^aC */Picou-se*
 079 M^aC */Picou-se com os picos*
 080 Rod */[To JS] [demonstrating how the rake sprang up and knocked the fox*
 081 EngT *on his nose]*
 082 EngT *<PAGE TURN DS04> /around the pond [miming around with hand]*
 083 MF */A raposa está quase a passar*
 084 EngT *Ouviste o que é que eu disse MF? around the pond . à volta do lago .*
 085 EngT *around the pond [miming around with hand]*
 086 M^aC *[whispering to In] Ela vai ## os sapos*
 087 Fran *Tá a virar ##*
 088 EngT *<PAGE TURN DS05> Splash*
 089 MF *Caiu*
 090 EngT *Fell in the water . didn't he? he fell in the pond*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

078 M^aC [nods head]
 079 EngT <PAGE TURN DS06> over the haystack [using hand to demonstrate over]/*por cima da palha* over the haystack [using hand to demonstrate over]
 080 M^aC / [Gasps]
 081 MA (Says quietly) *Vai cair na palha*
 082 M^aC [Talking to In] ### *ratos* [points towards the book]
 083 Ant *Depois coitada da cabra*
 084 EngT There's a goat a goat
 085 Ant *Coitada da cabra*
 086 EngT A goat
 087 M^aC *Eu acho que vai cair nos ratos também* [pointing towards the book] *estão ali*
 088 EngT It's a mouse? two mice FranC?
 089 FranC *Pode dar uma chifrada na raposa*
 090 EngT Ah with his horns? yeah? ah let's have a look / <PAGE TURN DS07> oh ho poor fox he fell in the hay . MM
 091 MF / *Com com o bico*
 092 MM *Aquela parece uma raposa*
 093 EngT It's the fox . the fox
 094 MM *É o que acontece quando caímos na palha*
 095 EngT *Ai é?*
 096 Ant *E uma nuvem mal feita*
 097 EngT <PAGE TURN DS08> past the mill em frente do moinho past the mill
 098 Ant *Ai tá presa a /galinha*
 099 M^aC / *Agora /vai pisar aquele fio [pointing towards book]*
 100 EngT /On her leg?
 101 EngT Is she?
 102 M^aC *Vai cair para cima dela*
 103 EngT Is it going to fall on the hen?
 104 M^a [Nods head]
 105 EngT Yeah? FranC?
 106 FranC *Tá ali a cabra*
 107 EngT Yeah there's the goat ah ha . there's the goat <PAGE TURN DS09> ahh
 108 M^aC *Eu disse*
 109 EngT Look . the flour on the fox
 110 M^aC *Eu disse*
 111 EngT It's the flour flour . ok?
 112 ? *Farinha*
 113 EngT Flour <PAGE TURN DS10> through the fence *ela atravessou a ummmm não me lembro como é que se diz em Português*
 114 ? *Vai partir*
 115 M^aC *Ela vai ## a madeira*
 116 Ant *Vai cair*
 117 EngT *Vai?* ok she goes through the fence through /the fence [using hand to demonstrate through]
 118 MF / *Vai* [mimes an arch with her hand] *vai* / [mimes an arch with her hand] *vai saltar e cai*
 119 Ant / *Quase ia cair dali* [pointing towards the book]
 120 EngT The fox is gonna jump? is he gonna jump?
 121 MA *Sim*
 122 MF *Só que pára* / [gesticulating with her hands] *só que fica em cima dela*
 123 Rod / [Using his hands to demonstrate going from above to

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- crashing to the ground] *Faz uuu baum*
- 124 Mat / [To Rod] *Ó pára. tenho ## nas calças* [shows him her trouser leg]
- 125 EngT / On the hen? Let's see / <PAGE TURN DS11> Oh ho
- 126 MF / *Vai cair em cima da madeira*
- 127 MA *Tá ali* [Pointing towards book]
- 128 Ant *Eu disse-vos que ia cair ali* [pointing towards the book]
- 129 EngT That's right on the cart and Rosie is going for her walk <PAGE TURN DS12> under the beehives [demonstrating the movement for under] *as colmeias* under the beehives *para baixo das colmeias* under the beehives [demonstrating the movement for under]
- 130 MF *As abelhas vão todas para a raposa*
- 131 EngT They're going to chase the fox . / are they?
- 132 MF / [nods head vigorously] *Sim*
- 133 M^aC [Nods head]
- 134 EngT Oh ho . let's / have a look <PAGE TURN DS13> ah yeah well done look at the bees . they're chasing the fox oooo
- 135 M^aC / *Vai-se picar toda*
- 136 MF *Eu pensava / que ### ia atravessar mas não foi a galinha*
- 137 M^aC / *Tá toda picada*
- 138 EngT Visit the fox
- 139 MF *Mas a galinha é amiga das abelhas*
- 140 EngT <PAGE TURN Vb> and Rosie got back in time for dinner *voltou na hora do jantar certinho*
- 141 MF *Era para ver se ia um ovo*
- 142 EngT *Achas que ela sabia que o fox andava atrás dela?*
- 143 Ter *Não*
- 144 Joa *Não porque ele foi nos biquinhos dos pés*
- 145 EngT *Acho que era só nós que percebemos não era?*
- 146 M^aC *Eu acho que sim para pregar aquelas partidas todas*
- 147 EngT *Ela é que pregou as partidas? achas que sim?*
- 148 M^aC *Porque sim eu acho que foi ela que pregou as partidas porque não obrigar*
- 149 EngT *Olha talvez a M^aC tem razão . não sei*
- 150 MF *Ela não comeu*

SCHOOL 01 - *Rosie's Walk* SESSION N^o 2
20th April 2009

Classroom layout

Gui + MM + In + JS + FranS
Ant + Rod + FranC + Dan + Joa
Tom + Ped + JF + Jac
MF + MA + Fran + Cat
Mat + Lu + Ter + Ti + FrC

Total 06m 04s

- 001 MF *Que é? porque pões aqui?*
- 002 Ped *É um livro grande*
- 003 Ter *Gigante*
- 004 EngT *É o nosso livro*
- 005 Tom *Parece um elefante*
- 006 (...)

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

007 00m38s
008 EngT Can you remember . can you remember what's her name? What's her name?
009 ? ###
010 EngT Rosie . do you remember? Rosie's Walk (whispering) *é o passeio da Rosie não é?*
011 Ter E a fox [pointing towards the book]
012 EngT A fox . well done Ter . *conseguiu lembrar fox*
013 Ter [Pointing towards book again] *lá dentro da capoeira tá chicken*
014 EngT A chicken that's right *e havia outro nome que nós usávamos que era hen . não é? pode ser hen ou chicken*
015 Ant *Isto parece um ## não é?*
016 Tom *O bee vai picar / e / acaba* [pointing towards book]
017 ? */As moscas vão picar*
018 Ter */A minha mãe diz chicken*
019 MF *Não são as moscas são as abelhas*
020 EngT In English can you remember how to say *abelhas?*
021 ? Bee
022 EngT /That's right . well done
023 Fran /Bee bee [pretending to prick something]
024 EngT *Ok <PAGE TURN hTp> Rosie's Walk <PAGE TURN DSTp> here's Rosie in the farm yard*
025 Fran *[Using a pretend to tell a story voice] Primeiro /dava um passeio ###*
026 EngT */Rosie's Walk <PAGE TURN Pp + Ded> e esta folha aqui? o que é que ele diz? conseguem lembrar?*
027 ? *Rosie ##*
028 MM *Era para mas era para uns meninos*
029 MF *Tá ali escrito para os meninos*
030 EngT That's right . it says For Wendy and Stephen *o livro é dedicado a dois meninos Wendy and Stephen não é? <PAGE TURN DS01> Rosie the hen went for a walk <PAGE TURN DS02> um hum across the yard*
031 Ter *Vai-se picar*
032 Fran *Ela vai baaum* [she jumps up in feined surprise]
033 Tom *Vai picar o pescoço*
034 EngT That's right with a rake . he's gonna hit his head on the rake
035 MF *#####*
036 EngT *<PAGE TURN DS03> oh ho poor fox*
037 ?? [Unintelligible]
038 Tom */Ficou queimado*
039 FrC */[To Fran] ###*
040 EngT *Ficou queimado?*
041 ?? *Não*
042 Ter *Não ficou picado*
043 EngT *Não ficou queimado Tom . não tá lá nada: disseste queimado ou picado?*
044 MF *Olha ele tem aqui [pointing to own elbow]*
045 Tom *Tá ali vermelho [pointing towards book]*
046 EngT *Ah tu achas que aquele ficou queimado?*
047 Ter *Não*
048 EngT *Sabes que isto não é sangue /nem é queimado é a cor do livro algumas coisas . vê aqui também ficou um bocadinho vermelho mas é quando o preto . the black and red - ficam junto . olha vão ver aqui um bocadinho de red, vê? é a maneira que o livro ficou imprimido*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

049 FrC *É do nariz [pointing to own nose]*
 050 FRan */Tá ali um ninho [pointing to towards the book*
 051 FrC *Ó Sandie e bateu com o ancinho no nariz.*
 052 EngT Yeah that's right . the fox hit his /nose on /the rake . /his nose
 053 Mat / [touches nose with palm of hand]
 054 Tom / [touches nose with finger]
 055 Fran */Sandie Sandie*
tá ali um ninho
 056 EngT Fran . that's right . there's a nest . good
 057 MF *Como é que se diz nariz em inglês?*
 058 EngT Nose
 059 ?? Nose
 060 EngT Nose so the fox hit his nose on the rake <PAGE TURN DS04> around the pond [miming around with hand]
 061 JS Uuu iiiii [stretches his head up]
 062 MF *Depois vai assustar o green frog e vão para outra água*
 063 EngT *Vai assustar os green frogs? vai? Os green frogs vão fazer wooosh? yeah? ok <PAGE TURN DS05> ha splash*
 064 MF *Eu disse*
 065 Tom */Ele saltou sobre uma pedra*
 066 EngT /And the green frogs are going oop <PAGE TURN DS06> over the /haystack [using hand to demonstrate over]
 067 Ter */Ela vai cair [gesticulating to accompany description]*
 068 EngT He's /going to fall is he?
 069 Ter */Vai cair*
 070 Fran *Tá ali um rato [pointing towards the book]*
 071 JS Mouse
 072 Ter [pointing towards the book] *tá ali um //mouse*
 073 ?? //Mouse
 074 EngT Mouse yeah
 075 Ter *Ele tá a cair por baixo*
 076 EngT <PAGE TURN DS07> uop and he fell off in the hay
 077 Ter *É muito pesado*
 078 EngT That's right he's very heavy good . FranC
 079 FranC *Ele não foi com cuidado*
 080 EngT Ha ha ha *não foi com cuidado não . foi um bocadinho tonto não foi?*
 081 [Interruption 15s]
 082 EngT <PAGE TURN DS08> past the mill
 083 Fran *Vai cair a farinha*
 084 EngT *The flour . flour . flour*
 085 Fran *Tá ali uma toupeira . tá ali uma toupeira*
 086 EngT *There's a what?*
 087 Fran *Uma toupeira*
 088 EngT Ah here . it's a beaver
 089 JS Beaver
 090 EngT A beaver
 091 JS Beaver
 092 EngT <PAGE TURN DS09> oh ho . ohh dear all the flour on the fox
 093 Joa *Parece neve*
 094 EngT It's white isn't it? like snow <PAGE TURN DS10> through:
 095 Ter *Vai cair em cima do carro [pointing towards book]*
 096 EngT through the fence through the fence [using hand to demonstrate through]*através da cerca não é? through the fence <PAGE TURN DS11> ha oh ho /in the cart in the cart*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

097 JS /###
 098 ?? In the cart
 099 EngT *FranC?*
 100 FranC *Vai bater na casa da*
 101 Joa *Das abelhas*
 102 FranC *Das abelhas*
 103 Ter *Tá ali vermelho [pointing towards book]*
 104 Fran *E vai rodar até a casa*
 105 Ter *Nas orelhas e na outra pata*
 106 EngT In his ears in his ears . ok <PAGE TURN DS12> under the beehives
 [demonstrating the movement for under] uh ho under the beehives
 [demonstrating the movement for under] there's Rosie
 107 MF *Elas não viram*
 108 EngT <PAGE TURN DS13> ah ho poor fox
 109 Ter *Isto é uma armadilha da galinha*
 110 EngT *Achas que ela sabia?*
 111 MF *Sim porque ela passou por baixo e um bocadinho da raposa para #*
 112 EngT *Achas? achas que foi? que ela sabia sempre que ele andava atrás dela?*
 113 MF *Só sabe agora se calhar*
 114 EngT *Se calhar poor fox with all the bees going bzzz bzzz bzzz*
 115 Ter #####
 116 Ant #####
 117 EngT <PAGE TURN Vb> and Rosie /got back in time for dinner *chegou*
a hora do jantar certinho got back in time for dinner
 118 Ter /[pretends to yawn and puts hand on
 mouth]
 119 Fran /[pretends to yawn and puts hand on mouth]
 120 Cat /[pretends to yawn and puts hand on mouth]
 121 ?? [Put hand on mouth and go aw aw aw like Indians]

SCHOOL 01 - *Rosie's Walk* SESSION N° 3
 22nd April 2009

Audio only

Total 09m 00s

001 EngT Rosie's /Walk
 002 ?? /Walk
 003 EngT We've got Rosie the hen and?
 004 ? The fox
 005 EngT The fox good
 006 MF *E a six*
 007 EngT The fox
 008 MF *Não é outro nome*
 009 EngT Oh chicken chicken <PAGE TURN hTp> Rosie's Walk /<PAGE TURN
 DSTp> Rós:
 010 ? /Little little
 011 ? Chicken little
 012 EngT Chicken little yes . Rosie's Walk
 013 MF *Tava aí o lago*
 014 EngT The pond . the pond? *onde é que está?* where's the pond?
 015 MF *Olha ali* [Comes to book and point at recto page]
 016 EngT Ah well done MF the pond
 017 ? [unintelligible]

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

018 Tom *Tá ali a cabra*
 019 EngT And the goat the goat
 020 ? *Eu acho que ele estava a ver*
 021 EngT *Ah ha*
 022 ? *E estão aí as casa das abelhas*
 023 EngT Um hum the hives the bee hives . *isto aqui é a viagem que a Rosie faz na história não é?*
 024 ? *Sim*
 025 [interruption 15s]
 026 EngT Rosie's Walk . OK <PAGE TURN Pp + Ded> For Wendy and Stephen
 027 ? *É para os meninos*
 028 EngT *É não é? <PAGE TURN DS01> Rosie the hen went for a walk*
 029 ? *Olha ## uma armadilha*
 030 ? *## afiadas*
 031 EngT Oh it's the fox and he's hungry isn't he?
 032 ?? [unintelligible]
 033 ? *# aqui vermelho*
 034 ?? [unintelligible]
 035 Jac *As raposas gostam de comer galinhas*
 036 EngT They do don't they? JS?
 037 JS *É um galo ou uma galinha?*
 038 EngT *É uma galinha . it's a hen . Rosie the hen . é uma menina*
 039 ? *Toma*
 040 EngT *Não . é uma galinha não é?*
 041 ? [unintelligible]
 042 MF *É uma galinha . galinha*
 043 EngT It's a chicken a chicken
 044 ? [unintelligible]
 045 ? *Tá ali o carrinho*
 046 EngT That's right . it's the cart . OK <PAGE TURN DS02> across the yard oh ho
 047 ?? [unintelligible]
 048 EngT He's going to hit his nose
 049 ?? [unintelligible]
 050 MF *Estão aí peras*
 051 EngT Pears . yeah lots of pears .
 052 MF *E tá ali um caracol aqui*
 053 EngT A snail?
 054 ?? [unintelligible]
 055 EngT *Olha a Cammy não está a conseguir perceber nada . vocês estão a falar tanto*
 056 ? *Ó Sandie a Mat diz que isto é uma pá e é um ancinho*
 057 EngT *É um ancinho ok . M^aC*
 058 M^aC *Ela tem aqui uma coisa que parece uma ## ##*
 059 EngT Ah no it's her whiskers . *são os bigodes . whiskers Rod?*
 060 Fran *###*
 061 EngT Ok that's a snail . a snail Fran . a snail . OK <PAGE TURN DS03> ouch on his nose
 062 ? *# o nariz*
 063 EngT <PAGE TURN DS04> around . the . /pond . around the pond
 064 ? /Pond
 065 ?? [unintelligible]
 066 ? *# Borboleta*
 067 EngT In English? [] butterfly . FranC?

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

068 FranC ## green frog
 069 EngT What? The green frog OK
 070 ? Green frog
 071 ? *Eu vinha dizer há muito tempo*
 072 EngT They're going to jump . the green frogs are going to jump . that's right
 . M^aC?
 073 M^aC Flower
 074 EngT A flower that's very good – Ter?
 075 Ter A fox *vai cair para a para a pond*
 076 EngT That's right the fox is going into the pond . Ant
 077 Ant *Ela salta quando quer apanhar a galinha*
 078 EngT He jumps doesn't he? to try and get Rosie the hen . JS
 079 JS *Tá ali um pássaro*
 080 EngT A bird OK . let's turn the page . let's turn the page <PAGE TURN
 DS05> ahh splash and the green frogs jump
 081 ? *E estavam ali . e estavam na outra página dois*
 082 EngT *Ah é?*
 083 MF *E também está ali a butterfly*
 084 EngT Ah a butterfly that's right
 085 MF *E vai assustar*
 086 EngT She's going to be frightened? Where's the butterfly here? No butterfly
 no .
 087 ? *Olha a green frog*
 088 EngT The green frog went jump
 089 ? *Tem medo da raposa*
 090 EngT That's right
 091 M^aC *Ela saltou e aquela parte encolheu*
 092 EngT ##
 093 ? *E a água está suja*
 094 EngT And the butterfly
 095 ? A água está suja
 096 ? [unintelligible]
 097 EngT Ah there's the bird . well done . Sandie *não tinha visto* . haaa it's the
 bird isn't it?
 098 MF *Eu tinha visto uma vez*
 099 ? [unintelligible]
 100 EngT *É o rabiosque*
 101 ? *Eu também já tinha visto uma vez*
 102 EngT <PAGE TURN DS06> over the haystack
 103 ? ### *e o rabiosque*
 104 EngT The mouse
 105 ? Mouse
 106 EngT The mouse good Ter?
 107 Ter *Vai cair na #*
 108 EngT He's going to fall in the haystack isn't he? ?
 109 ? *Vai cair na palha*
 110 EngT That's right he's going to fall in the haystack
 111 Lu *Ele vai espalhar a palha toda*
 112 EngT Ok that's right
 113 ? [unintelligible]
 114 EngT <PAGE TURN DS07> oh he fell in the haystack
 115 MF Sandie *eu sei porque é que ele caiu*
 116 EngT Porque MF?
 117 MF *Porque a galinha ficou um bocadinho no seu # para enganar-lhe*
 118 EngT Ok . Fran

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

119 Fran A []
 120 EngT The goat . the goat
 121 Fran [unintelligible]
 122 EngT No? <PAGE TURN DS008> past the mill past the mill
 123 ? [unintelligible]
 124 EngT The flour that's right . lots of flour . Lu?
 125 Lu *Vai cair na farinha*
 126 EngT The flour . *farinha é* flour
 127 ? *## vermelha*
 128 ? *É uma toupeira*
 129 EngT You think it's a mole? ok it's a mole
 130 ?? [unintelligible]
 131 EngT The goat the goat . here we go <PAGE TURN DS09> ahh all the flour
 on the fox M^aC
 132 M^aC *Eu sei porque é que a farinha caiu porque ela pisou o fio*
 133 EngT That's right . with her foot . JS can you sit down please? thank you
 <PAGE TURN DS10> ahh through the fence through the fence
 134 ? [unintelligible]
 135 ? *Palha*
 136 ? *## car car*
 137 EngT On the cart . on the cart
 138 MF *Olha estão aqui mais sacos*
 139 EngT Yes
 140 MF *Estão ali sacos com ###*
 141 EngT With flour
 142 ? [unintelligible]
 143 EngT MF can you sit down please? Fran
 144 Fran *A fox foi buscar aquele saco e depois pôs lá*
 145 EngT Foi? ok <PAGE TURN DS11> Oh ho in the cart <PAGE TURN DS12>
 under the beehives
 146 ? [unintelligible]
 147 EngT Cricket cricket Lu?
 148 ? *Tá ali uma aranha*
 149 EngT A spider a spider Lu?
 150 ? [unintelligible]
 151 [NOISE]
 152 EngT Under the beehive *debaixo das colmeias* under the beehive . MA
 153 MA *As abelhas vão ficar ###*
 154 EngT The bees the bees
 155 ? Bees
 156 EngT Bees . that's right
 157 ? Sandie está aqui
 158 EngT There's a cricket . cricket <PAGE TURN DS13> Oh ho poor fox . Jac
 sit down . sit down <PAGE TURN Vb> ahh and got back in time for
 dinner . *voltou na hora do jantar certinho*

Annex 5: Transcriptions

SCHOOL 01 - *Rosie's Walk* SESSION N° 4
29th April 2009

Classroom layout

Gui + MM + In + LS + Fran
Ti + JF + Ped + FranC + Tom
MF + MA + FranS + Rod + FrC
Mat + Ter + Joa + Cat + Ant
Jac

Total 08m 30s

- 001 EngT Ok right . can you tell me the name of the story? Rosie's Walk . well done
- 002 ?? Rosie's Walk
- 003 EngT <PAGE TURN hTp> Rosie's //Walk <PAGE TURN DSTp>
- 004 ?? //Walk
- 005 Tom *Tá ali uma cabra* [pointing towards book]
- 006 ? Rosie's Walk
- 007 EngT Rosie's walk . Tom?
- 008 Tom *Tá ali uma cabra* [pointing towards book]
- 009 EngT In English can you remember? goat . a goat FrC
- 010 Jac [Pointing to rabbit on verso page] *Olha aqui*
- 011 EngT *FrC?*
- 012 FrC */Tão ali três colmeias*
- 013 Ant */Tá ali um tractor*
- 014 EngT In English . in English? beehives
- 015 Jac [Getting up and pointing to verso page]
- 016 EngT *Jac não podes ficar aqui em frente se vais fazer isto* . in English can you remember? ra ra rabbit
- 017 Jac Rabbit
- 018 EngT Rabbit . Cat?
- 019 Cat *Tá ali um esquilo*
- 020 EngT *A squirrel . isto aqui é a viagem que a Rosie faz no passeio na quinta não?*
- 021 FranC *Sim*
- 022 EngT Look can you see she goes past the pond over the haystack /past the mill through the fence and under the beehives
- 023 MF */Não . é assim assim* [following an imaginary route with her finger]
- 024 MM *E depois disto dá volta até a casa dela*
- 025 EngT That's right . in time for dinner . /that's it . very good
- 026 MM */Esta parte das abelhas tá lá*
- 027 EngT <PAGE TURN Pp +Ded> For Wendy and Stephen
- 028 Fran *Ó Sandie na outra página tem lá uma árvore e uma coisa na #*
- 029 EngT [Turning back a page DSTp] a squirrel a squirrel
- 030 Ant */E tá ali um tractor*
- 031 Fran */####*
- 032 EngT A squirrel and a tractor . OK a squirrel and a tractor <PAGE TURN Pp +Ded> here we go <PAGE TURN DS01> Rosie the hen /went for a walk went for a walk and there's the fox
- 033 Ter */Fox fox*
- 034 Ant *Tá ali gás*
- 035 EngT *Tá ali gás? Olha isto não é gás - parece uma botija da gás mas não é*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- um contentor para levar leite . OK?
- 036 Ant [Nods his head]
- 037 EngT <PAGE TURN DS02> across the yard
- 038 Fran *Na outra página está uma parte do cart*
- 039 EngT [turning page back DS01] the cart . yes well done ok <PAGE TURN DS02> across the yard ah MA?
- 040 MA *Vai-se picar no ancinho*
- 041 EngT That's right he's going to bang his nose on the rake
- 042 Ant *Ó Sandie vai para trás*
- 043 EngT [turns back a page DS01]
- 044 Ant *Isto é um tractor*
- 045 EngT No no it's the cart the cart yeah? OK <PAGE TURN DS02> across the yard <PAGE TURN DS03> ouff he banged his nose . /ouch poor fox
- 046 Joa / Auuu
- 047 EngT <PAGE TURN DS04> around the pond [miming around with hand]
- 048 Fran *Tá ali uma borboleta*
- 049 Ter *Ele vai cair por cima do pond*
- 050 EngT He's going to fall in the pond
- 051 Ter *E os green frogs jump* [gesticulating upwards with her hands]
- 052 EngT Well done the /green frogs are going to jump . Jac
- 053 MF / *Eu queria dizer isso também*
- 054 Jac *E a butterfly vai-se embora logo*
- 055 EngT The butterfly's going to fly away? yeah? OK
- 056 Ter *E a bird vai fugir* [pretending to fly away like a bird]
- 057 EngT The bird is gonna fly? OK <PAGE TURN DS05> there's the bird /and the green frogs going to jump . *tal e qual como a /Ter disse . splash*
- 058 Ant /Tá a fugir
- 059 Ant /E parece . e parece .
parece que a raposa vai ## a rabito dele
- 060 Ter *Olha ali o:* [points towards the recto page]
- 061 EngT The bird the bird FranC
- 062 Fran *Ó Sandie estão ali flores* [points towards the book]
- 063 Sm Flowers FranC?
- 064 FranC *Tá ali um ###* [points towards the book]
- 065 EngT The bird the bird <PAGE TURN DS06> over the haystack [using hand to demonstrate over]
- 066 Joa *Vai cair*
- 067 MF *Tá ali uma cabra*
- 068 EngT A goat a goat
- 069 ? *Vai cair*
- 070 ? *Mouse*
- 071 FranC Mouse
- 072 EngT *Well done two mice and* <PAGE TURN DS07> pluff in the haystack poor fox
- 073 Joa *Ó Sandie ele é muito grande*
- 074 EngT It's a big fox . Gui?
- 075 Gui Mouse
- 076 EngT A mouse . good
- 077 FrC *Cheira a cabra* [pointing towards the book]
- 078 ?? [unintelligible]
- 079 EngT One two three . sh sh sh . *onde é que vai a Rosie agora? conseguem lembrar?*
- 080 MF *Sim*

Annex 5: Transcriptions

081 EngT FrC?
082 MF *As a abelhas*
083 EngT No . FrC
084 Ant *Ao carro*
085 EngT No
086 FrC *Vai para ao pé das abelhas*
087 EngT No <PAGE TURN DS08> she's goes to the mill
088 Ter *A a a flour*
089 EngT And there's /the flour
090 MF / *Ele vai cair na flour*
091 EngT So she went past the mill /she's gonna pull the rope and the flour's gonna fall on the fox <PAGE TURN DS09> pluff the flour fell on the fox JS? [using hand to demonstrate falling down]
092 JAc / *Vai passar a ##*
093 JS *Podes virar a outra página?*
094 EngT To the flour? and the mill? there we go [Ttyrns back to DS08]
095 JS *Qual é o animal que é aquilo?* [pointing to wards the verso page]
096 EngT I don't know . I think it's a beaver
097 Jac Beaver
098 EngT A beaver
099 Jac Beaver
100 MF *Parece uma coelha*
101 FrC *É um castor*
102 EngT Cat? <PAGE TURN DS09>
103 Cat *Tá ali uma casa*
104 EngT There's a house . yes it's a farm house <PAGE TURN DS11> through the fence [using hand to demonstrate through]
105 Ter *Vai cair em cima do carro*
106 EngT The cart . he's going to fall in the cart
107 Jac *E depois ele /vai para a casa das abelhas* [points to the beehives in the recto page]
108 FrC / *E estão ali mais sacos* [points towards the book]
109 EngT Then he's going to the bees
110 FrC *Estão ali mais sacos* [points towards the book]
111 EngT *Eles têm um*
112 Fran Farinha
113 EngT *Não não é flour é [] ummm farinha é feita de . trigo . corn é trigo . não consegui lembrar o nome em português . são sacos do trigo . o trigo que vai para o moinho para fazer [] /flour não é? ok? Rod?*
114 Rod / *Nh nh nh nh nh ela vai saltar para o carro e vai bater na casa das abelhas*
115 EngT He's going to jump on the cart and he's going to go after the bees
116 MF *Fica um bocadito mas depois acontece*
117 EngT <PAGE TURN DS12> Oh ho he fell in the cart <PAGE TURN DS13> oh ho
118 Ant *Já vai indo*
119 EngT In the cart FranC?
120 FranC *Na outra página*
121 ? *Ahhh ahhh*
122 EngT The next page? [turns back a page DS10]
123 MM *A raposa estava a virar para ali* [points to her right]
124 EngT Yeah?
125 MM *E nesta página está virada para ali* [points to her left]
126 MF / *Olha a galinha estava a ouvir os gritos da raposa*
127 FranC / *Um*

Annex 5: Transcriptions

- 128 EngT The fox . do you think so? I don't know FranC
 129 FranC *Parece que a raposa está quase com as patas na:*
 130 ? :##
 131 FranC *Não na* [points towards book]
 132 EngT On the fence?
 133 FranC [Nods head]
 134 EngT Yeah . it does doesn't it? <PAGE TURN DS11> now there's the fox
 135 Jac [Comes to book to point at fox] *Ele tá aqui # tá # porque vai para aqui*
 136 EngT Yeah? <PAGE TURN DS12> oh no poor fox . sit down Jac sit down sit down
 137 Ant *Olha ali a pata para ele ir para baixo*
 138 EngT Under the beehives [demonstrating the movement for under] debaixo de beehives Under the beehives [demonstrating the movement for under] . Mat?
 139 Jac [Imitating EngT's hand movement for under and undulating her arm up and down from left to right]
 140 Mat [unintelligible]
 141 EngT Under the beehives FrC
 142 FrC *Mas parece que tem # a volta dele* [uses hand to demonstrate whiskers on his cheek]
 143 EngT That's right we've got bees . they're going to sting the fox
 144 Fran *Vai aos bees ###*
 145 EngT Two bees? <PAGE TURN DS13> and then oh ho the bees chased the fox ahhh
 146 MA */Vão picar a raposa*
 147 ? */Coitadinho*
 148 JS [Wriggling as though being stung by bees]
 149 EngT *Fox poor fox* <PAGE TURN Vb> and Rosie gets back in time for dinner in time for dinner
 150 Jac *Ó Sandie podes virar a outra página?*
 151 EngT To see the bees? [turns to DS13]
 152 Jac *Isto aqui amarelo é mel*
 153 EngT *Achas?*
 154 Jac [Nods head]
 155 EngT *Não esqueças que os bees também têm um yellow body não é? a nossa canção? mas talvez é honey não sei*
 156 Jac *Porque eles também têm aqui amarelo* [rubbing her tummy with her hand]
 157 EngT A yellow body
 158 Joa Primeiro era branco e depois era preto
 159 EngT Black and yellow ok <PAGE TURN Vb> very good and Rosie got back in time for dinner
 160 Rod *Vitória vitória acabou-se a história*

Annex 5: Transcriptions

SCHOOL 01 - *Rosie's Walk* SESSION N° 5
30th April 2009

Classroom layout

Rod + JF + Ped + Rod + Ti
Ter + Gui + FranC + JS * Tom + Mat
MF + MA + FranS + Cat + FrC
MM + Caro + Jac + In + Fran + Joa

Total 08m 31s

001 EngT Can you remember the name of the story?
002 Fran *Já ## a story*
003 EngT Yeah? what's it called in English? Ro
004 ?? Sie's / Walk
005 ?? /Rosie's Walk
006 EngT Rosie's Walk . it's about a hen called Rosie and ?
007 Ter Fox
008 EngT <PAGE TURN hTp> Rosie's Walk /<PAGE TURN DSTp>
009 ? / Chicken
010 ?? Rosie's Walk
011 EngT Rosie's Walk FrC
012 ?? ###
013 ? Frog
014 EngT FrC
015 FrC *Tão ali as casas das abelhas*
016 EngT That's right the beehives the beehives good well done . sh sh sh Tom
017 Tom *Tá ali uma cabra*
018 EngT A goat OK FranC?
019 FranC *Este é o caminho que a galinha foi*
020 EngT That's right . that's Rosie's walk isn't it? she goes round the pond /over
the haystack past the mill through the fence and under the beehives
and /back in time for dinner Ter?
021 Fran /### abelhas
022 MF /E o celeiro?
023 Ter Pond
024 EngT A pond good well done [Points to Mat]
025 Fran *Faz uma voltaaa* [makes a whizzy formation going round and round
with her hand and finger]
026 Mat *Tá um tractor*
027 EngT There's a tractor well done MM
028 MM *Porque a casa das abelhas ela passou assim porque ## ## ##* [uses
her fingers to demonstrate going around and behind something]
029 EngT É? ok MF?
030 MF *O tractor está ao pé do lago o tractor*
031 EngT The tractor's next to the pond
032 ? Tractor
033 Fran *Tá . à volta da ## há duas coisas assim são peras*
034 EngT Here? yeah? OK so Rosie's Walk <PAGE TURN Pp + Ded> For
Wendy and Stephen <PAGE TURN DS01> Rosie the hen went
for a walk
035 Fran *Isto chama-se a walk?*
036 EngT Hum?
037 Fran *Isto chama-se a walk?*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

038 ? A fox
 039 Ant [Pointing towards book] *como é que se chama-se o fox*
 ?
 040 Ter A fox *parece esfomeada*
 041 EngT /He's hungry FranC
 042 ?? /###
 043 FranC *Tá ali um bocado do cart*
 044 EngT The cart? That's right there's the cart . Joa
 045 Joa *Ela vai passear*
 046 EngT That's right Rosie the hen went for a walk
 047 Ant *Como é que ela pode passar por aí se ela pode bater ali com as costas?*
 048 EngT *Olha está a fazer um esforço para esconder . ok? <PAGE TURN DS02>* across the yard . /across the yard . MA
 049 Fran / *Tá um ninho* [pointing towards book]
 050 MA *Ela vai bater o nariz no ancinho*
 051 EngT //The fox is going to hit his nose
 052 Fran //[Pretends to stand on something and get hit in the head]
 053 Ant //Parece ###
 054 Jac *Ele vai picar-se*
 055 ?? //###
 056 Fran //[Pretends to have a bad head]
 057 EngT He's going to hit his nose his nose isn't he? MF
 058 MF *Podes passar atrás?*
 059 EngT *Só para a frente pode ser?*
 060 Ant *Parece que as patas dela estão a fazer cócó*
 061 EngT No . //the fox hit his nose . baum Rod
 062 AL //[Laughing]
 063 Rod *Parece []:*
 064 EngT : *Vais dizer uma coisa sensata não vais? se não não quero ouvir*
 065 Rod ###
 066 EngT Ok MM?
 067 MM [inaudible]
 068 EngT The nest with eggs . birds' eggs . FranC
 069 FranC *Hoje eu vou para casa da avó*
 070 EngT (Whispering) *Vamos só falar da história . pode ser?*
 071 [NOISE 4 secs]
 072 Ter ##### pond
 073 EngT A pond well done FrC
 074 FrC [inaudible]
 075 EngT <PAGE TURN DS04> [miming around with hand] around the [] JS?
 076 ? Pond
 077 EngT pond
 078 Gui [Goes around the pond using his finger]
 079 Ter [Pretending to fly] depois ###
 080 EngT //The bird is going to fly and the frogs are going to jump
 081 Ter //[using hands to show jumping up]
 082 Fran //Butterfly [pointing towards book]
 083 ?? //#####
 084 Joa *E o passarinho vai fugir*
 085 EngT The bird's going to fly
 086 Fran *Uma flor parece* [makes zig-zag movements above her head]
 087 Gui [to Ant] ###
 088 Ant Jump [jumps up and down on his bottom]
 089 ? Jump
 090 EngT They're going to jump . Jac

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

091 Jac ##

092 EngT Sh sh sh one two three (whispering) *Sandie não consegue ouvir Jac.*

093 Jac *A raposa vai saltar para a água*

094 EngT Can you tell me in English?

095 FrC Fox

096 ?? //####

097 EngT //The fox is going to jump into the pond

098 Jac *E a água tá suja ainda por cima*

099 EngT *Ai é? <PAGE TURN DS05> Oh ho splash . /he jumped into the pond . yeah?*

100 Fran /####

101 MA *E a água tá suja*

102 EngT Yeah? /<PAGE TURN DS06> over the haystack [using hand to demonstrate over]

103 Fran / *A raposa tinha feito uma cambalhota*

104 Joa *Ó Sandie ele vai cair /na palha*

105 Fran /Mouse

106 EngT A mouse . two mice that's right <PAGE TURN DS07> /ploff in the hay stack and the mouse jumped didn't it? [using hand to demonstrate falling down]

107 Joa /Caiu

108 ? Jumped

109 ? Caiu

110 EngT <PAGE TURN DS08> past the mill . Ter

111 Ter *A flour vai cair em cima da fox*

112 EngT That's right . the flour's gonna fall on the fox <PAGE TURN DS09> oh ho plop the flour fell on the fox

113 Fran *Mas como é que a galinha sai daí?*

114 Mat *Parece farinha*

115 EngT *É mesmo farinha amor . é flour . em inglês diz flour*

116 MF *Eu já sei e para fazer assim* [demonstrates with her two feet moving backwards and forwards]

117 EngT *Ai é?*

118 Jac *É de andar*

119 EngT <PAGE TURN DS10> through the fence [using hand to demonstrate through]

120 Ter *Vai cair para cima do carro*

121 EngT That's right . the fox is going to jump on the cart

122 Fran [Pointing to the sacks in verso page] *tá ali farinha*

123 FrC [Pointing to the sacks in verso page] *tá ali mais flour*

124 MM // [inaudible]

125 ?? // [NOISE 12s]

126 EngT *Sh sh sh Fran?*

127 Fran // *Ó Sandie o fox está a cair e vai ele andar assim* [moving hand from right to left]

128 ?? //####

129 EngT That's right he's going to fall into the beehives

130 Jac *Tá aí farinha* [pointing towards book]

131 EngT *Isto não é farinha é trigo porque farinha é feito da trigo não é? ok*

132 Joa // *Era para fazer a flour*

133 ?? // [NOISE 6s]

134 EngT *Sh sh vamos ouvir o que é que o JS quer dizer . JS?*

135 JS *Porque é que a galinha . como é que o saco entornou?*

136 EngT *Como é que o saco entornou? olha* [turns page back DS09] *parece que a nossa amiga Rosie the hen fez um truque não foi?*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- 137 Fran *Ah enrolou-se assim e depois puxou-se* [gesticulating with hands to demonstrate]
- 138 EngT That's right she pulled the cord and the sack went pluff
- 139 MF *Já sei cortou com uma tesoura para cair em cima dele*
- 140 EngT *Será? acho que não acho que era preciso só empurrar puxar . é empurrar ou puxar?*
- 141 Fran *Puxou* /[accompanies with a quick hand movement] *e depois ele virou-se e ele sozinho depois caiu*
- 142 EngT /É puxou?
- 143 EngT Pronto . ok JS? / *acho que foi isso*
- 144 JS /[nods head]
- 145 ? //Foi ####
- 146 ?? //#####
- 147 EngT Oh poor fox <PAGE TURN DS10> through the fence [using hand to demonstrate through . FranC?
- 148 FranC *Tá quase com a pata na madeira*
- 149 [Interruption 18s]
- 150 EngT <PAGE TURN DS11> ah in the cart . Ter
- 151 Fran *Os outros carros fugiram* [hand movement from her right to left]
- 152 Ter *Ele caiu por cima ##*
- 153 EngT In the cart . in the cart yeah? in the cart . JS?
- 154 JS *Não consigo ver*
- 155 EngT [Lifts up book] OK?
- 156 JS [Nods head]
- 157 EngT Where's Rosie going next? *onde é que ela vai agora?* where's Rosie going next?
- 158 MM Bees
- 159 ?? //Bees
- 160 ? //Debaixo das bees
- 161 EngT The bee . hives the beehives <PAGE TURN DS12> she goes under the /beehives [demonstrating the movement for under]
- 162 Jac /[Imitating EngT's actions] Under *é debaixo*
- 163 EngT Under the beehives . well done <PAGE TURN DS13> the poor fox huuuuu
- 164 Fran */Sandie na outra página*
- 165 MA */As bees vão picar a fox*
- 166 EngT Poor fox he's going /to be stung by the bees . Fran?
- 167 JS /Poor fox fox fox
- 168 Fran *Na outra página / . ela não via a fox porque ela estava quase com os olhos fechados*
- 169 EngT /[Goes back to DS12]
- 170 EngT *Sim eu não sei se ela alguma vez viu a fox . não sei . <PAGE TURN DS13> será que ela está a fazer isto de propósito? <PAGE TURN Vb> and she got back in time for dinner . and she got back in time for dinner*
- 171 EngT For dinner for dinner . thank you well done

Annex 5: Transcriptions

SCHOOL 01 - *Rosie's Walk* SESSION N° 6
4th May 2009

Classroom layout

Ter + Gui + Joa + Ti + In
MM + Caro + MA + Ped + JF
MF + M ^a C + FranC + Rod
Mat + JS + Cat + Dan
Ant + FrC
FranS + Fran + Jac + Tom

Total 07m 47s

001 Tom *Hoje vais ler o livro pequenininho?*
002 EngT FranS
003 Ter [Puts her hand up] *Rosie's Walk*
004 EngT //Well done . *Rosie's Walk*
005 ?? //####
006 EngT Sh sh sh *Rosie's Walk* . what else can we see on the cover there?
007 FranS *Rosie e ele*
008 EngT *Rosie the hen and?*
009 ?? *Fox*
010 EngT The fox . that's right *Rosie's Walk* <PAGE TURN hTp> *Rosie's Walk*
<PAGE TURN DSTp> *Rosie's Walk*
011 ?? /*Rosie's Walk*
012 Fran /*Chicken*
013 Ter *Rosie's Walk*
014 EngT *Rosie's Walk* . and here's the farm yard
015 Fran *Chicken chicken chicken*
016 EngT Sh sh sh *Rosie the hen neste livro chamamos hen . não é? FrC?*
017 FrC *Tá ali o moinho*
018 EngT Can you tell me in English? Can you remember the name? mill mill .
este é a viagem que a Rosie faz não é? it's her walk . Tom?
019 Tom *Tá ali um lago*
020 EngT In English . can you remember the name?
021 ? *Chicken*
022 EngT *Pond . Mat*
023 Mat *Tá ali um coelho*
024 EngT Does any one know the name of the *coelho* in English?
025 FranS *Rabbit*
026 JS *Rabbit*
027 EngT *Rabbit . ah ###*
028 JS *Mas não tá ali um coelho*
029 EngT <PAGE TURN Pp + Ded> For Wendy and Stephen In? no MA . Ter?
<PAGE TURN DS01> *Rosie the hen went for a [] walk*
030 FrC *O fox está a tramar uma cena*
031 EngT *Tá a tramar um cena? OK ha ha ha o que é que isto quer dizer?*
032 FrC [Looks at the PreT]
033 PreT *Imaginar uma malandrice é o sentido*
034 EngT Ah . he's thinking ummm delicious [rubbing tummy] *Rosie the hen*
035 PreT ###
036 EngT Ummm . Jac
037 Jac *As raposas comem as galinhas*
038 EngT Foxes like hens . that's right Fran

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- 039 FranS *A fox está a estudar a Rosie*
- 040 EngT *The fox wants to eat Rosie the hen yep . Ti? conseguem ajudar a Sandie a contar?* [NOISE and the majority of children are distracted - 44s]
- 041 ?? *Sim*
- 042 EngT *Só falta hoje e quarta feira e depois vocês é que têm de contar à Sandie . OK?*
- 043 Mat *Ó Sandie sabes que a minha avó tem galinhas em casa que põem ovos* [showing five fingers on her hand]
- 044 EngT *Ai é?* [pause 8 secs)
- 045 EngT *one . two . three . sh sh sh sh sh sh vocês ajudam a Sandie a contar ? sabem dizer as coisas não sabem? Ant? ajudas a Sandie? então vá . Rosie the hen went for a walk <PAGE TURN DS02> across the yard*
- 046 Tom *Vai bater aqui* [touching his neck]
- 047 EngT *across the [] yard . across the yard FranS?*
- 048 FranS *A raposa vai bater no ancinho*
- 049 EngT *He's going to bang his nose <PAGE TURN DS03> OK there we go . he banged his nose . banged his nose . where are they going next? Joa? sabes onde é que eles vão agora? where are they going next?*
- 050 M^aC *Eu sei . para o rio*
- 051 Ter *A pond*
- 052 EngT *The pond . well done <PAGE TURN DS04> /around the pond* [miming around with hand] Jac?
- 053 Ter /[mouthing with EngT]
around the pond
- 054 Ant *Falta a parte de trás*
- 055 Jac *Os* [points to verso page]
- 056 EngT *Frogs?*
- 057 Jac *[Nods head]*
- 058 EngT *The frogs*
- 059 Jac *[Nods head] vão fazer* [uses a hand movement to imply jump]
- 060 EngT *The frogs are going to? [uses a hand movement to prompt jump] ju:*
- 061 Ter */Jump* [using hand movement to imply jump]
- 062 FranS */Jump*
- 063 EngT *Jump*
- 064 Ter *E a ## vai fazer assim* [pretending to fly] *também*
- 065 EngT *They're gonna jump they're gonna jump <PAGE TURN DS05> ploff splash the frogs jump and the bird [pretends to fly] flew away*
- 066 Jac *Ó Sandie a água tá suja* [gesticulating] *e ele plom* [falls forward to the floor]
- 067 Fran *Tá a cair pingos*
- 068 EngT *Where do they go next? onde vão agora? FranS?*
- 069 FranS *A casa da abelha*
- 070 EngT *No ha ha ha <PAGE TURN DS06> to the haystack /to the haystack* [using hand to demonstrate over] *over the haystack*
- 071 FranS /A mouse
- 072 FranS *Mouse*
- 073 EngT *There's the mouse <PAGE TURN DS07> ploff* [using hand to demonstrate falling down] *and in the haystack . what's next?*
- 074 Ant *Os ratos fogem*
- 075 EngT *The mice . they've run away* [nodding]
- 076 FrC *Mickey mouse*
- 077 EngT *Mickey mouse . Ti where do they go next? can you remember?*
- 078 *[from 05m 49 s - 06m 16s Tiago repeats what he wants to say very*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- quietly several times, with encouragement from EngT, but lots of noise around]
- 079 Ti *Vão para aquela coisa do #* [Looks at PreT]
 080 PreT ### [touches her ear]
 081 EngT *Quem é que consegue ajudar o Ti a dizer bem?*
 082 JF *Para a flour*
 083 ?? *Vão para o moinho*
 084 EngT They're going to the flour . *o moinho tu querias dizer?* (said in a playful way) *ai eu não ouvi nada Ti* <PAGE TURN DS08> that's right he ## the flour well done . past the mill [using hand to demonstrate past] <PAGE TURN DS09> and plop the flour fell on the fox
 085 MA *Caiu à flour porque a galinha pisou o fio e abriu-se*
 086 EngT That's right Rosie the hen pulled the rope . well done <PAGE TURN DS10> through the fence [using hand to demonstrate through] /through the fence ahh what's going to happen? <PAGE TURN> in the cart . Jac . what's next? Where does Rosie go? [demonstrating the movement for under to prompt]
 087 Jac / [Imitates the EngT's action]
 088 Jac *Ele vai cair na # alta e depois as abelhas apanham-na*
 089 EngT FrC? where do they go?
 090 FrC *Vai às casas das bees*
 091 EngT The beehives <PAGE TURN DS10> under the beehives [demonstrating the movement for under] under the beehives <PAGE TURN DS11> ou poor fox //[shakes head and pauses 07m 37s - 07m 48s)
 092 // [Most of the children are completely off target and are talking to themselves]
 093 EngT [Closes book and waits for them to quieten down . then shows Vp] and back in time for [] for ? dinner. back in time for dinner
 094 Jac [Following the walk up into the hen hutch with her hand] *e voltou para casa*
 095 EngT Yes that's right . back in time for dinner
 096 [14s discussion with FranS and Fran about the final recto page is inaudible]

SCHOOL 01 - *Rosie's Walk* SESSION N° 7
 6th May 2009

Classroom layout

JF + Gui + Ter + Ped + Joa
FranC + Dan + MA + Cat + FrC
MF + MM + In + Fran + Caro
Mat + JS + Ti + Rod + Tom
Jac + FranS + Ant

Total 07m 08s

- 001 EngT OK ready? *hoje vamos ver se vocês conseguem contar*
 002 MF *Havia histórias ### quando estava pequenina*
 003 EngT That's right . can you remember the name of the story?
 004 Tom *Sim*
 005 EngT Ro . Rosie's Walk
 006 ?? Rosie's Walk

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- 007 EngT Well done MA <PAGE TURN hTp> /Rosie's Walk <PAGE TURN DSTp> Rosie's Walk <PAGE TURN Pp + Ded> For Wendy and Stephen <PAGE TURN DS01>
- 008 ?? / Rosie's Walk
- 009 FranC *Na outra página está /o caminho que:*
- 010 EngT / [turnS page back DSTp]
- 011 EngT *:a Rosie passou . that's right . Rosie's Walk*
- 012 Ant *[pointing towards book] o tractor ##*
- 013 EngT With a tractor . that's right <PAGE TURN Pp + Ded> For Wendy and Stephen <PAGE TURN DS01> Rosie the hen went for a . walk
- 014 Ant *Ó Sandie este não é o tractor?*
- 015 EngT No I think that's a cart
- 016 MF *Não é um carro*
- 017 EngT <PAGE TURN DS02> across the yard . Rod?
- 018 Caro [Mouthing something]
- 019 ? *Vai bater com o nariz*
- 020 Rod *Vai bater com o ancinho [points to his nose]*
- 021 EngT On his nose . on his nose isn't he? <PAGE TURN DS03> and bop he hits his nose
- 022 Jac *Ele vai deixar de ver?*
- 023 EngT What's going to happen next? where's he going to go next? *Mat onde é que ela vai agora?*
- 024 Mat [Pointing towards recto page] *o que é que está na árvore?*
- 025 EngT It's a nest of eggs
- 026 JS *Ninho*
- 027 EngT Eggs eggs . where's Rosie going next? *onde é que ela vai agora? In?*
- 028 JS *Vai ao logo*
- 029 EngT In . In?
- 030 In *Para o rio*
- 031 EngT In English?
- 032 ?? *//Pond*
- 033 FranS *//Pond*
- 034 EngT Pond that's right <PAGE TURN DS04> around the pond [miming around with hand] OK <PAGE TURN DS05> splash . Ter?
- 035 Ter *A bird também voa [pretending to fly]*
- 036 EngT The bird . the birds ### FranC
- 037 FranC *Umm os green frogs jump*
- 038 EngT That's right the green frogs went jump ahh 'cos they were scared frightened <PAGE TURN DS06> over the haystack [using hand to demonstrate over] over the haystack <PAGE TURN DS07> ploff in the haystack . where does she go next?
- 039 MM *É para o moinho*
- 040 EngT That's right <PAGE TURN DS08> past the mill past the mill . with the . what's this? can you remember?
- 041 Ter Flour
- 042 EngT *//Flour*
- 043 ?? *//Flour*
- 044 Ter [using hands to demonstrate something falling] *Vai cair em cima da fox*
- 045 EngT That's right <PAGE TURN DS09> ploff the flour fell on the fox
- 046 ? On the fox
- 047 EngT That's right . on the fox
- 048 FranC *A galinha puxou*
- 049 EngT The hen? that's right . it was the hen's fault wasn't it? Rosie the hen . Dan

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

050	Dan	<i>Tens de virar a folha para eu dizer</i>
051	EngT	[turning page back]
052	Dan	<i>Não</i> [gesticulating the other way]
053	EngT	<PAGE TURN DS10> This one here? what's going to happen next?
054	Dan	[inaudible]
055	EngT	The fox . OK through the fence [using hand to demonstrate through]
056	JS	A bee
057	Dan	<i>A ## é ## da galinha</i>
058	Ant	<i>Aquilo não é para ### é para a ###</i>
059	EngT	That's right . there's some flour in the cart . Joa? Cat. Cat <i>não estás com atenção pois não? ai que pena</i>
060	Joa	<i>Tão ali mais sacos com farinha</i>
061	EngT	That's right . <i>mas não é farinha é trigo . lembram-se que eu disse . é trigo não é?</i> corn corn . Ter?
062	?	<i>É farinha de trigo</i>
063	Ter	<i>A fox vai para cima do carro</i>
064	EngT	That's right the fox is gonna jump into the cart
065	MF	<i>//E vai deixar e vai deixar</i>
066	??	<i>//###</i>
067	FranC	<i>//A fox está com a patinha na madeira</i>
068	Fran	<i>//E vai deixar ###</i>
069	EngT	That's right . ready everyone? <PAGE TURN DS11> ahh in the cart <PAGE TURN DS12> under the beehives [demonstrating the movement for under]
070	Ant	[pointing towards book] <i>A fox está triste porque está a assustar</i>
071	EngT	That's right . under the beehives [demonstrating the movement for under] there's Rosie the hen . huh . what's going to happen next? Dan
072	Dan	<i>A raposa até virou a cauda para cima</i>
073	EngT	Ah . MA?
074	MA	<i>As bees vão atrás da raposa</i>
075	EngT	That's right . the bee's gonna chase the fox
076	Ant	[Coming to book and pointing at verso page] <i>O que é que são estas risquinhas à volta?</i>
077	EngT	<i>Não achas que parece que está a mexer com as risquinhas . não?</i>
078	Ant	<i>[] parece</i>
079	MF	<i>É é tá a mexer</i>
080	EngT	MM
081	MM	<i>Ó Sandie a casa das abelhas não é só para algumas é</i> [demonstrating horizontal struts with her arms] <i>porque aquilo tem gralhas na mesma casa</i>
082	EngT	<i>Ai é? olha não sabia tem várias colmeias e é muitas casa lá dentro é?</i>
083	MM	[Nods head]
084	EngT	<i>Já viste? é?</i>
085	MM	[Nods head]
086	MF	<i>Ó Sandie os buraquinhos que estão atrás também são para as outras amigas . os vizinhos que estão a viver do outro lado . vão lá visitar</i>
087	EngT	Ah OK
088	MF	<i>Se calhar</i>
089	EngT	<i>As bees andam ali e dizem hello . é?</i>
090	?	<i>Sim</i>
091	MF	<i>Se calhar</i>
092	Ant	<i>E vão lá buscar mel</i>
093	EngT	<i>Ah OK . se elas não têm mel elas vão aos vizinhos buscar é? ha ha ha</i> <i>FranC</i>

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

094 FranC *As casa das abelhas:*
 095 EngT The beehives
 096 FranC *Estão quase a cair*
 097 EngT They are aren't they? the fox is going to knock them over . Dan?
 098 Dan *As abelhas bees pensam que ela não foi buscar mel e ela não foi*
 099 EngT No OK <PAGE TURN DS13> so the bees chased the fox
 100 JS Ahhh
 101 EngT Ahhh <PAGE TURN Vb> and Rosie got back in time for . /dinner .
 in time for dinner
 102 JS /Ninho
 103 Mat *A hora de jantar*
 104 EngT got back in time for dinner
 105 MF *Agora ela vai tirar o ovo*
 106 EngT That's right with an egg . did she lay an egg?

SCHOOL 02 - *Rosie's Walk* SESSION N°1
 15th April 2009

Classroom layout

Dan + Cari + Rod + JP + Fi
Sal + Ti + RC + Jor + Fran
GonP + Mat + RR + Ad + JS
Nic + Ric + Caro + GonP + Mar

Total 10m 41s

001 EngT *Temos hoje uma história nova*
 002 PreT Wow
 003 EngT Haaa a new story [holding up front cover]
 004 Caro *A galinha*
 005 EngT Look at this ah
 006 ? *Tem um lobo e uma galinha*
 007 Caro [Standing up and pointing to the book's cover] a chicken
 008 EngT A chicken that's right a chicken
 009 ? *Raposa*
 010 Mar [Pointing towards book] *E a raposa?*
 011 JS *É da raposa*
 012 EngT Ok sh sh sh
 013 PreT *Olha hoje vamos ouvir a história porque é a primeira vez pode ser?*
 014 EngT *Sh sh*
 015 PreT *Então vamos lá sentar Sal*
 016 Aux *Sal é com as pernas à chinês se não a Cari não vê*
 017 EngT ###
 018 RR [Pointing towards book] *Ó Sandie ali é a casa da galinha*
 019 EngT That's right well done it's a house
 020 Mat *Aquele moinho é a casa da raposa?*
 021 EngT *Não é moinho # this is a fox [pointing to the illustration]*
 022 GonP [Pointing towards book] *Tá ali uma árvore*
 023 EngT A tree
 024 JS *Como tens ali tá duas ali três ali tá muitas ali muitos daquelas e ali também tá muitas*
 025 EngT We've got lots of apples and lots of pears

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

026	JS	<i>E ali em baixo tá zero olha</i> [Standing up and pointing towards book]
027	EngT	<i>OK (whispering) então vamos /ouvir</i>
028	PreT	<i>/Vamos ouvir a história também quero ouvir porque não conheço vá</i>
029	EngT	<i>Fox</i>
030	Nic	<i>Fox também pode ser um canal da televisão</i>
031	EngT	<i>Tens razão</i>
032	Nic	<i>Eu também tenho no meu</i>
033	JS	<i>Também pode ser um canal da televisão</i>
034	PreT	<i>Canal fox</i>
035	EngT	<i>Sandie também tem o canal fox</i>
036	PreT	<i>Fox crime fox não sei das quantas</i>
037	EngT	<i>That's right yeah</i>
038	Nic	<i>Fox crime</i>
039	EngT	<i>Fox crime ha ha ha nesta história nós usamos uma palavra diferente para falar de galinha</i>
040	?	<i>Chicken</i>
041	EngT	<i>Chicken chicken mas também podemos dizer <u>hen</u></i>
042	?	<i>Hen</i>
043	EngT	<i>Hen</i>
044	Sal	<i>Hen [wagging hand in the air] I'm a hen/ I'm a hen</i>
045	GonS	<i>[Pointing towards book] Hen</i>
046	EngT	<i>/Hen</i>
047	?	<i>Chicken chicken chicken</i>
048	EngT	<i>You're a hen ok</i>
049	Sal	<i>Cla cla cla I'm a hen</i>
050	EngT	<i>Esta hen tem um nome [1sec] o nome dela é Rosie . Rosie . Rosie</i>
051	Sal	<i>E a raposa?</i>
052	EngT	<i>Doesn't have a name but the hen's /got a name</i>
053	GonS	<i>/[Pointing towards the book] Tem o nome em baixo</i>
054	EngT	<i>That's right Rosie's Walk o passeio da Rosie Rosie's Walk</i>
055	Sal	<i>A gal a ela vai passear</i>
056	PreT	<i>Exactamente</i>
057	EngT	<i>Passear she's going for a <u>walk</u>. talvez vá passear ao campo vamos ver</i>
058	PreT	<i>Vamos ouvir hoje que é a primeira vez que ouvimos a história e vamos hoje ouvir só</i>
059	Aux	<i>Sem interromper</i>
060	PreT	<i>Só ouvir pode ser?</i>
061	EngT	<i><PAGE TURN hTp> Rosie's Walk é o nome do livro não é Ti? Rosie's Walk <PAGE TURN DSTp> uiooo Rosie's Walk look it's the farmyard . é a quinta não é? a farm yard</i>
062	JS	<i>Só que tem uma porta para fechar para ninguém ir</i>
063	PreT	<i>Ó JS . vá . agora vamos ouvir</i>
064	EngT	<i><PAGE TURN Pp + Ded> [3 secs] isto não diz Rosie's Walk pois não?</i>
065	??	<i>Não [shaking their heads]</i>
066	EngT	<i>Sabem o que isto quer dizer?</i>
067	??	<i>Não [shaking their heads]</i>
068	EngT	<i>É uma dedicação à senhora que escreveu este livro [showing the front cover] e o nome dela é Pat Hutchins que é uma senhora velhota mas é muita querida</i>
069	Sal	<i>Idosa</i>
070	EngT	<i>Umm ok idosa /ela dedicou este livro a duas pessoas Wendy and</i>

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

		Stephen <i>são dois amigos dela . então este aqui diz</i> For Wendy and Stephen <i>vês? é giro não é?</i>
071	Sal	<i>/Não é velhota</i>
072	??	<i>É</i>
073	EngT	<PAGE TURN DS01> Rosie the hen . went for a walk [2 secs] (whispering) <i>foi passear</i>
074	RR	[Pointing towards book] <i>Olha a / raposa</i>
075	Caro	<i>/A raposa se calhar quer comê/-la</i>
076	EngT	<i>/The fox</i>
077	JS	<i>###</i>
078	RR	The fox <i>quer comê-la</i>
079	EngT	Haaa do you think so?
080	Caro	<i>Se calhar #:</i>
081	PreT	<i>Shhhh vamos ouvir vamos ouvir</i>
082	EngT	<i>Ela está com ar decidida não é?</i> Rosie the hen . went for a walk <PAGE TURN DS02> across the yard [2 secs] (whispering) <i>através do pátio da quinta across the yard</i>
083	Sal	<i>A raposa picou-se</i>
084	Jor	<i>Olha um ninho</i>
085	EngT	Haaa it's a nest that's right
086	Mar	<i>Mas ali é que há uns picos</i>
087	GonP	[Pointing towards book] <i>Ali tá ovos</i>
088	EngT	# Just a second <i>vocês sabem o que é que é isto como é que é em []?</i>
089	?	<i>É um ancinho</i>
090	??	<i>###</i>
091	EngT	<i>Mas o nome em português alguém sabe?</i>
092	?	<i>Lencinho</i>
093	RR	<i>Eu sei é um ancinho</i>
094	EngT	<i>É um ancinho? ah a Sandie não sabia . em inglês /é rake rake</i>
095	?	<i>/Ancinho</i>
096	GonS	[Pointing towards book] <i>ele vai-se picar nos picos /porque está a saltar</i>
097	EngT	<i>/The fox</i>
098	EngT	<i>/Vamos ver</i>
099	Dan	<i>/Nós também temos lá fora</i>
100	EngT	<i>Vocês também têm lá fora</i>
101	Aux	<i>Aquelas de brincar</i>
102	PreT	<i>É de brincar não é uns rakes a sério</i>
103	EngT	Ahhhh ok you ready? across the yard <i>através do pátio da quinta</i> <PAGE TURN DS03> [2secs]
104	Mat	Oooo uiii
105	?	Auuu
106	EngT	<i>O GonS tinha razão</i>
107	JS	<i>Oooo / tem a perna vermelha</i>
108	Sal	<i>/ Uma vez eu ### ###na quinta do meu tio /ahhh e depois o meu /pai sem querer não sabia que estava ali esta coisa e tropeçou aí em cima da cara e desmaiou</i>
109	EngT	<i>/Poor fox . red legs</i>
110	JS	<i>/É mesmo</i>
111	EngT	Ahhh poor daddy that's terrible
112	Sal	<i>Desmaiou-se</i>
113	Jor	[Pointing towards book] <i>Tá ali outro ninho</i>
114	EngT	<PAGE TURN DS04>
115	Mat	<i>Tá ali outro ninho</i>
116	Jor	<i>tá ali outro</i>

A5.6 - Transcriptions Rosie's Walk classroom read alouds

Annex 5: Transcriptions

117 EngT Is there another nest is there?
 118 JP *Agora é que vai ser fixe*
 119 EngT around the pond /à volta do lago
 120 RR */Vai saltar por cima dos sapos*
 121 Caro ###
 122 EngT You think so? The fox is gonna jump in the pond?
 123 GonS ### *dois sapos . sapos*
 124 ? /Vai
 125 EngT /Ready? <PAGE TURN DS05> ahhh splash
 126 ?? Ééééé
 127 GonS [Pointing towards book] ### *a água*
 128 EngT In the pond
 129 JS *Dois sapos*
 130 Ric *Ele tá com os sapos*
 131 EngT With the frogs
 132 RR [Pointing towards book] *Ele saltou por cima dos sapos e os sapos fugiram*
 133 EngT And the frogs went oh and they jumped
 134 Caro ###
 135 GonS ### *e depois ela acertou na /água e faz /uaaps*
 136 JS */Assustou os sapos*
 137 Ric */O sapo*
 138 ?? ###
 139 EngT Sh sh sh can we see what's next? what's next? *onde é que a Rosie vai passear agora vamos lá ver* <PAGE TURN DS06> / [2 secs] /over the haystack
 140 Ti /Ahhh
 141 JS */Ia vai saltar*
 142 EngT */Em cima dooo?*
 143 JS */Vais ser fixe vai saltar para a palha*
 144 Caro *Palha*
 145 PreT *Feno palha*
 146 EngT *Do feno? /do palha*
 147 Caro */Palha*
 148 GonS [Pointing towards book] ###
 149 ?? ###
 150 PreT *Olha mas podemos ouvir a história?*
 151 EngT *Ninguém ouviu o que a Sandie disse pois não?*
 152 PreT Over the[]
 153 EngT Over the haystack
 154 RR [Pointing towards the verso page] *Olha*
 155 Nic *Dois mouse*
 156 ?? Mouse
 157 RR Sandie Sandie *a raposa vai saltar por cima da cabra*
 158 EngT You think the fox is going to jump on the goat? //ahhh let's see *não sei se o RR tem razão* <PAGE TURN DS07>
 159 ?? // #####
 160 Gons *Depois vai andar:*
 161 EngT : Ahhh
 162 GonS [Pointing towards the verso page] *Não saltou por cima da palha*
 163 EngT The haystack in the haystack
 164 Jor [Shaking his head] *Ainda não apanhou a galinha . não sabe apanhar galinhas*
 165 Caro *Vai saltar em cima dos ratinhos*
 166 JS *Saltou para a palha agora os ratos vão-se embora*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

167	EngT	And the mice run away		
168	?	<i>Os ratos vão embora</i>		
169	Sm	Ready? <i>vamos ver onde a Rosie vai agora sh sh sh (whispering) agora vamos ver vamos ver</i> <PAGE TURN DS08> [2 secs]		
170	RR	Tá escondida		
171	EngT	past the mill		
172	Sal	<i>Eu sei o que vai acontecer</i>		
173	EngT	<i>Passou . o /moinho</i> past the mill		
174	PreT	<i>/O moinho</i>		
175	Sal	<i>O saco vai cair para cima da raposa</i>		
176	EngT	You think the sack's gonna fall on the fox?		
177	Sal	[nodding head] yes		
178	EngT	Let's see /<PAGE TURN DS09> ahh the sack fell on the/ fox . what's this?		
179	RR	<i>/Buum</i>		
180	Sal			<i>/Já sabia</i>
181	JS	[Laughing] <i>Farinha</i>		
182	EngT	<i>/Flour</i>		
183	GonS	<i>/Coitado</i> [pointing towards the book] <i>tá com o saco da farinha</i>		
184	RR	[Laughing]		
185	JS	[Laughing and pointing towards the book] <i>Farinha</i>		
186	EngT	<i>Flour</i>		
187	?	<i>É farinha</i>		
188	EngT	<i>Flour</i>	GonP	[Talking to Sal] <i>Eu sou a galinha sou sou</i>
189	GonS	[pointing towards the book] <i>Fiz agora e este saiu</i>	Sal	<i>Eu sou os sapos</i>
190	JS	<i>//Eu tenho uma ideia porque esta farinha deitou farinha bué da engraçada</i>	RC	<i>Eu sou a raposa é</i>
191	EngT	<i>Flour JS pronto flour /flour flour . you ready?</i> <PAGE TURN DS10>		
192	JS	<i>/Flour</i>		
193	PreT	<i>Pronto farinha é flour</i>		
194	Sal	<i>Ó vai cair na madeira</i> [banging hand on head]		
195	?	<i>//Bué de fixe</i>		
196	RR	<i>//Vai cair na madeira</i>		
197	Caro	<i>//A raposa vai cair para a madeira</i>		
198	EngT	Can I tell the story?		
199	??	<i>Sim</i> [nodding their heads]		
200	Caro	Yes		
201	EngT	through /through [miming with hand going through something] through the fence /through the fence		
202	Dan	<i>/Eu acho que vai cair na ##</i>		
203	RR	<i>/Vai saltar vai cair vai cair para ali</i> [pointing to the verso page]		
204	EngT	He's going to fall in the cart?		
205	Caro	Yes		
206	RR	<i>Não vai cair vai cair para ali</i> [pointing to the verso page]		
207	EngT	The cart? yes?		
208	RR	<i>Sim</i> [nodding his head]		
209	JS	<i>Sim vai cair</i>		
210	EngT	Let's have a /look . ready? is he going to fall in the cart? /<PAGE TURN DS11>		
211	Fran	<i>/ Achas?</i>		
212	RR			<i>/Vai será será se calhar</i>

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

213	EngT	Oh
214	JS	<i>Pois vai</i>
215	GonS	[pointing towards the book] / <i>Caiu</i>
216	EngT	/In the cart
217	Dan	<i>Eu tinha razão</i>
218	EngT	You were right
219	JS	<i>Eu também tinha razão</i>
220	GonP	<i>Ela tá a ter medo ela tá a ter medo</i>
221	Mat	<i>Aquilo é cair</i>
222	JS	<i>Tem medo porque está no carro e vai assim oooééé</i> [using hand to show direction]
223	PreT	<i>Aquilo são colmeias?</i>
224	Sm	<i>Um é ###</i>
225	GonS	<i>### sozinha</i>
226	EngT	<i>Então onde é que a Rosie /vai agora?</i> where's Rosie going now?
227	JS	/Pois estão
228	Sal	Para as abelhas
229	EngT	She's going to see the bees?
230	Sal	Yes
231	EngT	You think she's going to see the bees?
232	Sal	<i>Estão ali as casinhas</i> [pointing towards the recto page]
233	EngT	That's right the beehives . let's see if she is going to see the beehives <PAGE TURN DS12> oh yes look
234	JS	Yes <i>vai bater /nas casinhas /das abelhas</i>
235	Mat	/Vai vai
236	EngT	/under [demonstrating under using a hand movement] the beehives . under the beehives
237	RR	<i>Bate nas abelhas</i>
238	EngT	Ahhh the fox is gonna /he's gonna knock the beehive?
239	Caro	/Angry
240	Caro	Angry
241	EngT	Angry well done Caro the bees are angry
242	Mat	<i>Vão picar</i>
243	RR	<i>Vão picá-lo na /boca ha ha ha</i>
244	JS	/Abelhas
245	EngT	/<PAGE TURN DS13> oh no poor fox
246	?	/Que graça
247	PreT	<i>Ahh meu deus</i>
248	GonS	Yes <i>vão atrás vão atrás</i>
249	PreT	É só bees
250	JS	<i>Pois vai assim zzzzz bbbzzzzzbzzzzbbbzzzz</i> [moving hands as though attacking something]
251	EngT	Ohh poor fox
252		[NOISE 11m 08s - 11m 14s]
253	EngT	How about Rosie? where's Rosie going now? let's have a look <PAGE TURN Vb>
254	PreT	A Rosie não é nada com ela
255	JS	Foi para casa
256	EngT	That's right and she got back in /time for dinner. <i>chegou //chegou sh sh chegou:</i>
257	GonS	/Foi para casa da galinha
258	??	//###
259	Mat	/Chegou ao galinheiro
260	PreT	/Sh sh ei
261	EngT	<i>Chegou /chegou na hora de jantar certinha</i>

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

263 ? /Escapou da raposa
 264 PreT /Chegou na hora
 265 EngT /She got back in time for dinner *será que ela percebeu que o fox estava atrás?*
 266 RR [nods his head]
 267 JS *Aquele livro é giro . outra vez*
 268 RR [Shaking his head] //Não porque ela não via nada não via nada e depois o
 269 ?? //Outra vez outra vez outra vez

SCHOOL 02 - *Rosie's Walk* SESSION N°2
 21st April 2009

Classroom layout

RC + JP + Mar + Cari + Jor
Nic + GonS + Ti + Mat + Rod
JS + Fran
Fi + Dan + RR + Ri + Ad
Rui

Total 03m 54s

001 EngT Ok *então vá* Rosie's Walk
 002 GonS *Isto é bué de fixe*
 003 EngT *É bué de fixe?*
 004 RR [Pointing towards the book] A fox
 005 EngT The fox and /[] Rosie the hen
 006 RC /Chicken
 007 JS /*Bué de fixe vai vai # farinha*
 008 EngT /*Pode ser chicken or hen não é? O nome dela é Rosie /the hen mas também é uma chicken*
 009 PreT /*Vamos ouvir a história*
 010 Fran *E vai ser abelhas pelo buum*
 011 EngT Ai é? <PAGE TURN hTp>
 012 [NOISE 00m53s - 0057s]
 013 PreT Rosie's
 014 EngT Rosie's Walk <PAGE TURN DSTp> Rosie's Walk
 015 ? *A quinta*
 016 EngT The farmyard
 017 RC *Olha o mundo das maravilhas*
 018 EngT *Ha ha ha o mundo das maravilhas? /isto é o passeio que ela faz*
 019 GonS / *Não existe o /mundo ###*
 020 Mat / *Não existe ##*
 021 PreT *É uma farm é uma quinta não é?*
 022 EngT It's a farmyard farmyard <PAGE TURN Pp + Ded> esta página é o quê?
 023 RR lembam-se?
 024 EngT Não [shaking his head]
 No? *é a página onde a senhora que escreveu, que é Pat Hutchins [showing the front cover briefly] dedicou o livro a dois amigos Wendy and Stephen . sorte huh? <PAGE TURN DS01> Rosie the hen went for a walk*
 025 GonS Está escondida atrás da está escondida em casa
 026 JS Debaixo debaixo da casa

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

027 EngT Under the house? the fox is under the house that's right <PAGE
TURN DS02> across:

028 JS : É agora que vai esticar

029 EngT across the yard

030 Dan Não não vai picar o nariz

031 PreT Across the yard

032 EngT across the yard /<PAGE TURN DS03> ahhh

033 ? /Acho que vai sair

034 Mat Uuuuiii

035 EngT Uuuuiii

036 Ti *Picou a pata*

037 EngT Poor fox

038 JS *Picou a pata*

039 EngT He hurt his nose [pointing to own nose] didn't he?

040 Jor *Eu nunca vi nada disso*

041 EngT Huh?

042 Jor *Eu nunca vi nada disso*

043 EngT No?

044 Jor *A mim nunca bate nada disso*

045 GonS *Ai ele tem sangue na perna*

046 PreT *Bateu na nose não foi?*

047 EngT He bopped his nose

048 Dan *E também se picou*

049 EngT Poor fox /<PAGE TURN DS04>

050 GonS / *E tem sangue na perna*

051 JS *Bué de fixe*

052 RR *Vai ser bué de fixe*

053 EngT *Vai ser? posso ler? /sh sh sh*

054 GonS / *Vai saltar para cima dos sapos*

055 EngT Can I read it?

056 Fran #####

057 EngT Ready?

058 PreT Around

059 EngT around the pond (whispering) *à volta do lago* around the pond
/<PAGE TURN DS05>

060 RR /Vai cair no lago buum

061 EngT Booom and he fell in the pond . oh dear

062 Jor Nahh

063 Ti *Triste*

064 EngT Poor fox

065 GonS *Não é nada*

066 EngT Poor fox <PAGE TURN DS06> /over the /haystack

067 GonS / *Ele vai cair*

068 Fran /Vai cair na

069 Dan *Olha dois ratitos*

070 JS *Vai cair na palha*

071 EngT Two mice

072 Fran *Vai cair para a palha*

073 EngT Is he going to fall in the hay ? Oh no are you ready? <PAGE TURN
DS07> ahh he fell in the hay

074 JS *Vão-se embora os ratos*

075 EngT Ha ha ha yeah

076 Rui *Estão aqui* [pointing to the verso page]

077 EngT Ah ha the mice the mice

078 Jor *Se eles mordessem a cauda da raposa?*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

079 EngT The fox's tail?
080 Jor *Ele saltava*
081 EngT Poor fox /<PAGE TURN DS08>
082 GonS */Até há palha a sair pelo ar*
083 EngT /past the:
084 Fran */Vai ### faz ###*
085 GonS *Vai cair a farinha*
086 PreT *Passou /por onde agora?*
087 FRan */Vai espalhar a farinha*
088 EngT Can I read it?
089 GonS */Vai cair*
090 EngT /Past
091 RR *A fox não vê nada*
092 EngT Past the mill (whispering) *passou o moinho /past the mill*
093 Mat */ Ela está a desatar o cordão*
094 Ti *Tá a desatar o cordão /*[points towards recto page] *ali na pata*
095 EngT */That's right there's a string on her leg and the fox ahhh he doesn't see anything with his eyes does he?*
096 RR *A fox não está a ver nada* [gets up and points to flour on recto page]
a fox não está a ver nada disto
097 EngT The flour? can't see the flour . let's see what happens <PAGE TURN DS09> ahhh and /the flour falls on the fox [1 sec] poor fox
098 RR */Bauummm*
099 ? *É muita farinha*
100 EngT That's a lot of flour
101 JS *Farinha*
102 EngT /Flour flour <PAGE TURN DS10> through the fence
103 PreT /Flour
104 Fran *Vai* [points towards book]
105 Mar *Vai cair* [points towards book]
106 RR *//Vai cair no carro*
107 ?? *//Vai cair*
108 EngT /He's going to fall in the cart? <PAGE TURN DS11> aiii he fell in the cart
109 JS */E depois vai cair nas abelhas*
110 RC *Tá a andar*
111 EngT <PAGE TURN DS12> under the beehives ah ho <PAGE TURN DS13> and the bees chased the fox
112 Fran *Acabou a história*
113 EngT *Onde é que a Rosie chegou?*
114 ? *Casa*
115 EngT *Na hora de?*
116 RR *Jantar*
117 EngT <PAGE TURN Vb> *vamos lá ler*
118 RC *A hora certa*
119 EngT and she got back:
120 Fran *: Agora chegou a correr*
121 EngT She got back in time for dinner in time for dinner
122 RC *A hora certa*
123 EngT *A hora certa /hora de jantar* in time for dinner well done Rosie
124 JS */E depois fecha*
125 JS *Como é que a galinha fecha?*
126 EngT *Como é que fecha? o dono vai depois será?*
127 Jor *Não se calhar fecha com o bico*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

128 EngT *Talvez não sei*
129 Fi *He he he abre com o bico*

SCHOOL 02 - *Rosie's Walk* SESSION N°3
22nd April 2009

Audio only

Total 08m 26s

001 EngT Ok here we go . Rosie's Walk . here's Rosie the hen Dan? and a?
002 ? *E a*
003 EngT What's this can you remember anyone?
004 RR Fox
005 EngT Well done RR it's a fox it's a fox isn't it?
006 Sal *Eu tenho esta história*
007 PreT *Tens esta história Sal?*
008 Sal *Depois ela vai passar por armadilhas*
009 EngT That's right well done . *é possível . é uma história muito conhecida*
010 Sal *O saco da farinha vai cair por cima dela*
011 EngT *É a tua mãe que conta?*
012 ? *E a raposa vai cair para o carro*
013 [Unintelligible as children say what happens in the story]
014 PreT *Olha o RR disse o título da história que eu ouvi*
015 EngT RR?
016 RR Rosa walk
017 EngT Rosie's . walk well done <PAGE TURN hTp> Rosie's walk and here's
Rosie again . PAGE TURN DSTp> Rosie's walk in the farmyard
018 RR Rosie's walk
019 Sal Rosie
020 EngT Rosie there's Rosie . Rosie the hen
021 ? *É bué de fixe*
022 ? *Onde tá o fox?*
023 EngT Where's the fox here? can anyone see the fox?
024 ?? ###
025 EngT No . no fox
026 ?? ###
027 EngT Ok OK *aqui não há nenhum fox pois não?* no fox
028 PreT No
029 EngT No
030 ?? ###
031 EngT Um hum <PAGE TURN Pp + Ded> ummmm For Wendy /and
Stephen <PAGE TURN DS01> Rosie /the hen went for a walk
032 PreT /And
Stephen
033 ? /A fox agora está aqui
034 EngT There he is . there's the fox [2 secs]
035 ? *Vai sair*
036 ? *Estava atrás e depois ela saiu e ele espreitou*
037 ? *Vai saltar e depois vai ###*
038 ?? ###
039 ? ### *o pau*
040 EngT Ok let's /have a look ready? sh sh sh <PAGE TURN DS02>
041 ?? /###

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

042 ? *E vai fazer #*
 043 EngT across the yard
 044 ? *Vai ultrapassar ali e a madeira e vai levantar*
 045 ? *E vai bater o nariz*
 046 PreT No?
 047 EngT On his?
 048 ? Nose
 049 EngT Nose /he's going to bang his nose isn't he? <PAGE TURN DS03> oh
 no poor fox
 050 ?? /###
 051 ? *Coitado da raposa*
 052 ?? /###
 053 EngT ### <PAGE TURN DS04>
 054 PreT Around the?
 055 EngT around the pond . the pond
 056 ? *Vai cair vai cair no lago no lago*
 057 EngT The pond
 058 PreT *O que é que está ali a voar na florzinha. é o quê?*
 059 ? *Há dois sapos*
 060 EngT *Borboleta* in English? do we know?
 061 ?? Butterfly
 062 EngT Butterfly and we've got two green frogs haven't we?
 063 ? *Temos borboletas e temos sapos*
 064 EngT Ah ha
 065 Sal Ana bird
 066 EngT And a bird . well done . a bird
 067 ? *Vai sair para o rio*
 068 EngT He's going to fall in the water . in the pond?
 069 ? *Olha os sapos*
 070 ? *Vai cair no mar*
 071 PreT A pond
 072 EngT The pond . in the pond
 073 ? *É um lago*
 074 EngT In a pond . in English a pond
 075 ? *Vai cair em cima dos sapos*
 076 ? */Ó Sandie vai cair em cima dos sapos*
 077 EngT /<PAGE TURN DS05> ahh splash . in the pond /ai poor fox
 078 ? /Tá toda catita
 079 ? *Cansada*
 080 EngT *Conseguem lembrar onde é que a Rosie vai agora?*
 081 ? *Sim*
 082 ? *Eu sei*
 083 EngT *Diz RR onde é que ela vai?*
 084 ? *Para o lago*
 085 ? *Para uma quinta*
 086 EngT *Ela está na quinta mas aonde é que ela vai?*
 087 ? *Ela vai ela vai ela vai*
 088 ? *Para a palha*
 089 EngT *Consegues lembrar RR?*
 090 ? *Vai para a palha*
 091 ? *Para a palha*
 092 EngT Ah . well done on the straw do you remember? straw . vamos lá ver se
 vocês têm razão <PAGE TURN DS06> ah yes . over the /haystack .
 é um/ montinho de palha
 093 PreT /Haystack

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

094 ? /A mouse . a mouse
 095 EngT There's lots of mice
 096 ? *Vai cair para a palha*
 097 EngT The fox . he's gonna fall in the haystack isn't he?
 098 ? *Depois é o carrinho*
 099 ? *Não depois vai para a palha*
 100 EngT <PAGE TURN DS07> there he is . poor fox . in the haystack
 101 ? *Caiu para a palha*
 102 PreT Haystack
 103 EngT In the haystack
 104 ? *Olha o mouse*
 105 EngT Are there lots of mice? two mice
 106 ? *Olha aqui o rato*
 107 EngT Ah ha
 108 ? *Depois vão-se embora os ratinhos*
 109 ? *Vão-se embora*
 110 EngT *E agora? Onde é que ela vai passar?* Where is she going now?
 111 ? *Eu sei vão para o lago*
 112 ? *Vão para os sacos vão para o moinho onde tem os sacos de farinha*
 113 EngT The mill . remember the mill? Ok <PAGE TURN DS08> here we go
 114 Sal *E a farinha vai cair por cima da raposa porque a galinha tem o fio preso no pé*
 115 ? *E depois e depois vai ###*
 116 ?? *###*
 117 PreT *No seu lado direito*
 118 EngT Here? Ah I think it's a beaver . *acho eu um castor . mas não sei porque é que o castor está aí?*
 119 ? *Olha a cabra*
 120 EngT A beaver . a beaver
 121 ? *Olha ali a cabra*
 122 ? *Olha a palha*
 123 EngT That's right there's the straw so Rosie went
 124 ? *#### a palha*
 125 EngT *Posso ler?*
 126 PreT *Como é que se diz moinho? Quem se lembra?*
 127 ?? *###*
 128 EngT *Ninguém diz moinho ainda em inglês* past the mill
 129 ? Mill
 130 EngT Mill past the mill <PAGE TURN DS09> oh ho /all the flour flour . Dan?
 131 ?? */###*
 132 ?? *###*
 133 EngT The flour <PAGE TURN DS10> through the fence
 134 ?? *###*
 135 ? *Depois vai a casa das abelhas*
 136 EngT The beehives <PAGE TURN DS11> oh ho in the cart
 137 ? *Vai cair para a casa das abelhas /e depois as /abelhas vão começar a picar a raposa*
 138 RR /Bees
 139 EngT /Good RR bees
 140 EngT Ok vamos ver <PAGE TURN DS12> under /the beehives
 141 PreT /The beehives
 142 ?? *###*
 143 ? *Vai debaixo*
 144 EngT Under the beehive
 145 ? *Vai debaixo das casas*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

146 EngT Under the beehive
 147 ?? ###
 148 EngT <PAGE TURN DS13> all the bees going after the fox
 149 ? ###
 150 ? *Vai para a casa dela agora*
 151 EngT She's going home?
 152 ? *Ou é a casa dela ou é da palha*
 153 ? *a horinha de jantar*
 154 EngT That's right <PAGE TURN Vb>
 155 ? *A hora de jantar*
 156 ?? ###
 157 ? *E ela vai para a casa e a casa da raposa era aqui e a raposa vai dormir*
 158 EngT *Olha ainda não li esta parte*
 159 ?? ###
 160 ?? ###
 161 ?? ###
 162 EngT *Posso ler em inglês esta parte?* and got back in time for dinner
 (whispering) *hora de jantar*
 163 ? *E depois vai dormir*
 164 EngT Well done Rosie

SCHOOL 02 - *Rosie's Walk* SESSION N°4
 28th April 2009

Audio only

Total 06m 29s

001 EngT Who's this? anyone?
 002 RR Fox
 003 EngT Fox well done RR . can you remember the name :
 004 ? *: E aquela?*
 005 EngT Who's that?
 006 ? *Eu sei*
 007 EngT Can you remember RR? What's the name of the book? [] Ros
 008 RR Rosie's walk
 009 EngT Ahh and this is Rosie . Rosie's a hen
 010 ? *Ela chega na hora de jantar*
 011 EngT Dinner time . that's right she gets back in time for dinner <PAGE
 TURN hTp>
 012 ?? [unintelligible]
 013 ? Rosie's walk
 014 EngT Rosie's walk well done <PAGE TURN DSTp> Rosie's walk
 015 ? *Tem um coelho*
 016 EngT In English can you remember?
 017 ? Mouse
 018 EngT Rabbit rabbit rabbit ha ha ha
 019 ? *Onde está o coelho?*
 020 EngT There's a rabbit . there's the rabbit look
 021 ? *Rabbit rabbit rabbit* (imitating frogs)
 022 Sal I'm a rabbit . I'm a rabbit . I'm a rabbit
 023 ?? [unintelligible]
 024 ? *É pequenino*
 025 ? *É pequenino o coelho*
 026 EngT <PAGE TURN Pp + Ded> For Wendy and Stephen <PAGE TURN

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

DS01 > Rosie the hen sent for a walk

027 ? A walk

028 EngT Haa there's the fox

029 ? ###

030 ? *É aqui*

031 ? *A raposa tem a língua de fora*

032 EngT 'Cos he's hungry . a hungry fox isn't he RR?

033 ?? [unintelligible]

034 ? *A fox está a lambar as patas*

035 EngT Ah the fox is going shrulppp Rosie Rosie yum yum yum <PAGE TURN DS02>

036 ? *É eee e vai bater com o pau*

037 EngT *Posso ler?* can I read the story? Across the yard *ela atravessa o pátio da quinta*

038 ? *Ela vai bater com o nose*

039 EngT He's gonna hit his nose is he? Let's have a look if the fox hits his nose <PAGE TURN DS03> /oh and he hits his nose

040 ? /Boom nose

041 ? *Picou a perna*

042 EngT Hit his nose

043 ? *Não é nose bateu com o focinho*

044 EngT Ok but we can say nose ok?

045 PreT *Nose não é mesmo do que focinho?*

046 EngT Ah snout *é focinho / mas nós podemos usar nose*

047 PreT */Vamos dizer nariz não faz mal*

048 ? *É um pau ó Sandie parece um pau porque está aqui castanho*

049 EngT Ah ha where does Rosie go next? can you /remember? where does she go next? *onde é que ela vai agora?*

050 ? /Coitada da fox

051 PreT *Onde é que a Rosie vai agora?*

052 EngT She goes around the []?

053 ? *Vai passear*

054 ? *Água*

055 EngT The pond that's right <PAGE TURN DS04> Around the pond

056 ? *Tá a olhar para baixo*

057 EngT <PAGE TURN DS05> splash the fox fell in the pond . where does Rosie go next? *onde é que ela vai agora?* where does she go next? can you remember?

058 ? *Vai para o moinho*

059 EngT No

060 PreT *Ela vai onde JS?*

061 ? *Vai para casa?*

062 PreT No

063 EngT Over the []

064 ? *Vai para a ponte*

065 EngT No . over the haystack

066 ? *Palha*

067 EngT Over the haystack with the two mice

068 ? *Vai cair na palha*

069 EngT <PAGE TURN DS06> oh ho he fell in the hay

070 ? *Na palha*

071 EngT In the hay? Where does she go next?

072 ? *Vai passar vai no carrinho*

073 ? *Farinha*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- 074 EngT That's right [PAGE TURN DS07](#) > past the mill . past the mill with the flour
- 075 ? *É um pastor*
- 076 EngT *Uh hu*
- 077 ? *Palha*
- 078 ? *Parece*
- 079 ? *Vai cair*
- 080 ? *Olha a cabrinha*
- 081 EngT Hum hum a goat . RC?
- 082 RC *A fox não vai poder passar porque tem a farinha e depois o fio vai e cai farinha em cima da fox*
- 083 EngT The flour falls on the fox doesn't it? <[PAGE TURN DS08](#)>
- 084 ? Pluum
- 085 EngT Flour on the fox . a white fox
- 086 ?? ###
- 087 EngT Ah he jumps in the cart in the cart
- 088 ? *E depois vai nas abelhas*
- 089 EngT <[PAGE TURN DS09](#)> Rosie goes through the fence
- 090 ? *Vai cair*
- 091 PreT *Alguém sabe o que está nos sacos? sabe?*
- 092 ? A Rosie vai passar pelo o buraco . a galinha /passou num buraco
- 093 ? /Farinha
- 094 EngT No
- 095 ? *Batatas*
- 096 EngT *Nós fazemos farinha com quê? farinha vem de onde de quê?*
- 097 ? *Bolotas*
- 098 PreT *Já passou a mill já*
- 099 ? *O moinho*
- 100 EngT *Sim mas a farinha é feita de quê? feita de batatas?*
- 101 ? *Pão*
- 102 EngT No
- 103 ? *Pó*
- 104 EngT *É feita de pó . no eu não sei como é que se diz corn . é milho? trigo? é farinha do trigo*
- 105 PreT *Aquilo que está ali é o milho ou trigo que vai para o moinho para fazer [] farinha . é corn*
- 106 ?? [unintelligible]
- 107 ? *A galinha passou pelo buraco*
- 108 EngT That's right she went through the fence <[PAGE TURN DS10](#)>
- 109 ? *Agora vai cair no #*
- 110 EngT In the cart
- 111 ? *Depois vai cair para as abelhas*
- 112 EngT <[PAGE TURN DS11](#)> Oh ho in the cart
- 113 ? *Vai cair para as bees*
- 114 EngT She's going to go into the beehive <[PAGE TURN DS12](#)> under the beehives under the beehives
- 115 PreT under the beehives
- 116 ?? ###
- 117 EngT And then the bees are going to chase the fox <[PAGE TURN DS13](#)> ahhh poor fox
- 118 ? *Onde é que o carro caiu?*
- 119 EngT Where's the cart? umm the cart's not there
- 120 ? *O carro está neste lado*
- 121 EngT Over there . uh ha <[PAGE TURN Vb](#)> and then Rosie got back in time for dinner

Annex 5: Transcriptions

122 ? *Almoço*
 123 EngT Dinner dinner *jantar*
 124 ? *Hora que janta*

SCHOOL 02 - *Rosie's Walk* SESSION N°5
 29th April 2009

Classroom layout

RC + GonP + Mar
JS + Cari + Rod + Fran
Caro + Fi
Mat + Ri + Nic + Dan
Ti + Jor + RR + GonS

Total 05m 08s

001 EngT Who can remember the name of the story?
 002 RR *Eu sei*
 003 EngT Can you tell me RR?
 004 RR Rosie's walk
 005 EngT Very good /Rosie's Walk
 006 PreT / Rosie's Walk
 007 GonS Rosie's walk
 008 EngT Here's Rosie the hen /and Rosie's walk
 009 GonS /Rosie's walk
 010 [Interruption 10s]
 011 EngT Rosie the hen and []
 012 RR Fox
 013 EngT The fox
 014 Jor Fox . Jasper . ##
 015 EngT <PAGE TURN hTp> /Rosie's Walk <PAGE TURN DSTp> /Rosie's
 Walk . this is like a /map of Rosie's walk
 016 JP / Rosie's Walk
 017 RR / Rosie's
 Walk / Rosie's Walk
 018 GonS [Pointing to recto page) *Ela vai depois passar pela vaca*
 019 RR / [Gets up and points to recto page in book]
 020 GonS / [Gets up and points to recto page in book]
 021 EngT Sit down sit down sit down
 022 PreT GonS
 023 EngT Sit down
 024 [Interruption 20s]
 025 EngT Rosie's walk goes around the pond . over the haystack . past the mill .
 through/ the fence and under the beehives
 026 RR /A bee
 027 RR *Depois acaba*
 028 Jor *Ó Sandie* [pointing towards book] *aquilo parece um nove*
 029 EngT *Parece um nove?*
 030 Jor [Points to the verso page]
 031 EngT *Ah tens razão não tinha reparado*
 032 JS *Deixas-me ver um nove*
 033 EngT Here's a nine there look
 034 GonS *Não é nove*
 035 RC *É um four*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

036 EngT Let me have a look [turns book around to scrutinize] *acho que é uma falha na impressão ha ha ha*

037 JS *Parece que é uma flor*

038 Jor *Ou até fechar a chaves*

039 EngT <PAGE TURN Pp + Ded> For Wendy and /Stephen <PAGE TURN DS01> Rosie the hen went for a []/ walk

040 RR /Stephen

041 ? / Walk

042 ? Walk

043 EngT <PAGE TURN DS02>

044 Jor Tá ali o bico

045 EngT //across the yard

046 PreT //Across the yard

047 Mat //[Making a funny face and recoiling] ai eeee

048 Jor #####

049 EngT There's the fox <PAGE TURN DS03>

050 RR *Baum*

051 JP Boom

052 EngT And he banged his:

053 JP : *Bateu no nose*

054 EngT Nose

055 RC *Bateu no nose*

056 Jor ##### *chocado*

057 RR [pointing to verso page] *O /pé tá vermelho*

058 GonS /*Olha os ovos Sandie estou a ver uns ovos*

[pointing to verso page]

059 EngT Some eggs eggs

060 Mat *Ó Sandie até vez o rapidez do enchado*

061 EngT Yeah you can can't you . xchuuuu [follows movement lines in illustration with finger] ha ha ha <PAGE TURN DS04> around / . the []

062 Mat [Nods head]

063 PreT /The?

064 RR /Pond

065 EngT /Pond/ . around the /pond

066 Cari /Pond

067 JS /*Vai saltar por cima dos sapos*

068 EngT He's going to jump on the frogs

069 Jor *E depois vai haver uma pintinha muita grande que é preta*

070 Fran *Tá ali uma borboleta*

071 EngT Can you tell me in English? Bu []

072 RR Butta

073 EngT //Butterfly

074 ?? //Butterfly

075 Jor #####

076 RR [pointing to recto page]

077 EngT And here's a bird that's right here's a bird /<PAGE TURN DS05>

078 Jor / *Os sapos não são assim .*

os sapos não são assim

079 EngT *Os sapos não são assim*

080 GonS Splash

081 EngT Splash

082 RR Splash

083 JS Splish

084 EngT <PAGE TURN DS06> over the //hay/stack

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

085 PreT //Haystack
 086 RR //Haystack
 087 JS //Haystack
 088 GonS /Vai ser /bué de fixe
 089 Dan /Olha os ratinhos
 090 EngT That's right /one two . two mice
 091 JS /São dois [holding up two fingers]
 092 Fran Vai saltar por cima /da palha
 093 RR /São two . two . two [showing two fingers]
 094 EngT Two mice yeah <PAGE TURN DS07> sploff sploff in the haystack
 095 Dan Os ratinhos fugiram
 096 EngT That's right <PAGE TURN DS08> past the //mill
 097 Mat //Mill
 098 RR //Mill
 099 Dan Tá ali um pastor [pointing to verso page]
 100 EngT Can you remember? What's this? [pointing to the sack of flour]
 101 JS Flour
 102 EngT Flour well done
 103 Dan Olha ali um pastor [pointing to verso page]
 104 EngT That's right a beaver . good a beaver
 105 GonS Vai cair
 106 EngT The flour's gonna drop <PAGE TURN DS09> on the fox pluff
 107 JS [pointing to verso page] deitou flour
 108 EngT Lots of flour on the fox
 109 Fi Bem feito bem feito
 110 EngT Where's Rosie going next? where's Rosie going next?
 111 RR Vai . ao carrinho
 112 JP /Vipa vipa vipa vipa vipa /vipa /vipa vipa
 113 EngT /That's right <PAGE TURN DS10> to the fence
 114 ? /Ao carrinho
 115 EngT /The fence . /through the fence
 [demonstrating with hand movement]
 116 RR / Depois vai às bees
 117 Mat Depois vai às bees
 118 EngT That's it . Rosie's going to the bees <PAGE TURN DS11> /oh ho /on
 the cart
 119 JP /Viiippeerrr
 120 ?? /Bees
 121 ?? //As bees
 122 ?? //Vai as bees
 123 RR Vai andar . //o carro vai andar
 124 ?? //As bees
 125 Fi Bees
 126 RR Adeus fox [waving goodbye vigorously]
 127 JS Bye bye
 128 EngT Adeus fox oh ho <PAGE TURN DS12> under the beehive
 129 RR /Bye bye bye [waving goodbye vigorously]
 130 JS /Depois vai para casa
 131 Mat A galinha a galinha está a passar por baixo na:
 132 PreT : Under
 133 MAT /Bees
 134 EngT /Under the beehive [demonstrating with hand movement] . well done
 Mat
 135 GonS The bees . /the bees
 136 Ri / Bees

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

137 JS /Bees
 138 EngT /The beehive
 139 RR *Adeus /goodbye ### bye bye [waving goodbye with one hand]*
 140 EngT /Bye bye fox
 141 JS *Adeus fox*
 142 EngT <PAGE TURN DS13> ohh /poor fox
 143 RR / *Adeus adeus fox*
 144 EngT <PAGE TURN Vb> /and got back in time for []
 145 JS / [Pointing towards book] *Ela tá na hora do jantar*
 146 RR Dinner
 147 EngT For dinner . well done RR
 148 JS *Tá na hora de jantar e depois vai dormir*
 149 GonS *A casa do fox agora está com abelhas*

SCHOOL 02 - *Rosie's Walk* SESSION N°6
 5th May 2009

Audio only

Total 02m 27s unfinished

001 EngT OK right
 002 ? *Eu estou ao pé do gravador da Sandie*
 003 ? *Eu estive ontem*
 004 EngT Can you remember the name /of the book?
 005 ? /### da bateria
 006 RR *Eu sei*
 007 EngT Can you tell me RR?
 008 RR Rosie's Walk
 009 EngT Very good //Rosie's Walk . It's /Rosie the hen and
 010 ?? //Rosie's Walk
 011 PreT //Rosie's Walk
 012 ? /Rosie's walka . rosie's walka
 013 PreT Fran? Fran? *anda cá*
 014 EngT Ok Fran *vá* . Rosie's
 015 PreT *Anda cá . não pises o o*
 016 EngT Rosie the hen and ?
 017 ? Fox
 018 EngT The fox
 019 ? Fox
 020 EngT <PAGE TURN hTp>
 021 RR Rosie's Walk . Rosie's Walk
 022 EngT Rosie's Walk <PAGE TURN DSTp > it looks like a map of Rosie's Walk
 023 ? *Aqui vai passar pela vaca . aqui*
 024 EngT The goat . sit down . sit down
 025 [Interruption 20s]
 026 EngT Rosie's Walk goes around the pond . over the haystack . past the mill
 027 RR A bee
 028 EngT Through the fence and under the beehives that's right
 029 ? Ó Sandie
 030 ? *Depois acaba*
 031 ? *Aqui parece um nove*
 032 EngT *Mas é uma falha na impressão ha ha*
 033 ? *Parece que é uma flor*
 034 ? *ou deve ser uma chave*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

035 EngT Maybe <PAGE TURN Pp + Ded> For Wendy and /Stephen
 036 RR /Stephen
 037 EngT <PAGE TURN DS01> Rosie the hen went for /[] walk
 038 ? /Walk
 039 ? Walk
 040 ? *Tá ali a #*
 041 EngT <PAGE TURN DS02> across the yard
 042 ? *Ai a fox (in a squeaky voice)*
 043 EngT There's the fox <PAGE TURN DS03>
 044 ? Baum
 045 EngT And he banged his?
 046 ? Nose
 047 EngT Nose well done JP
 048 ? *Olha os ovos*

SCHOOL 02 - *Rosie's Walk* SESSION N°7
 6th May 2009

Classroom layout

Rod + JP + Ri + Nic + Mar [Aux] GonP + Fran + Jor + RC + Cari Caro Dan + Fi + RR+ Ti + Mat

Total 05m 37s

001 EngT Ok can you remember the name of the book?
 002 RR *Eu sei*
 003 Fran How
 004 Jor *No coração ###*
 005 Ric How
 006 EngT Ro[]
 007 RR Rosie's Walk
 008 Fran Walk
 009 Ri Walk
 010 ?? #####
 011 EngT One two three sh sh sh
 012 RR [Pointing at book cover] *a galinha*
 013 EngT That's Rosie the hen . Rosie the hen . Fi . [touching her head] Fi? *Hoje é o último dia que a Sandie vai contar* Rosie's Walk
 014 Mat *O último dia?*
 015 EngT *Sim depois amanhã vocês é que têm de contar à Cammy tá bem?*
 016 RR [Glances at the camera and nods head]
 017 Mat [Looks at the camera and EngTiles]
 018 EngT Ok?
 019 Jor *Ai ha*
 020 EngT *Agora vamos ver se conseguimos contar .* Rosie's Walk <PAGE TURN hTp>
 021 RR Rosie's Walk
 022 EngT Rosie's Walk . RC and Ri <PAGE TURN DSTp>
 023 Fran #####
 024 ? Rosie's Walk
 025 EngT Rosie's Walk

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- 026 Jor [To Fran] ###
 027 EngT <PAGE TURN Pp + Ded> /For Wendy and Stephen
 028 Caro /Ó Sandie aquela página / a galinha podia já
 para aquele [moving hand from left to right] lado porque estão ali as
 casas das abelhas
 029 EngT /[Turns back to
 DSTp of farm yard]
 030 EngT The beehives yeah . that's right ´cos Rosie goes whoaha [using finger
 to trace route on illustration] around the pond . umm over the haystack
 . past the mill . through the fence . under the beehives and back in
 time for dinner
 031 Mat Ó Sandie mas [points to Rosie's hen house in verso illustration] a
 galinha para fazer . queria para . queria para um caminho /mais
 pequeno [passes finger across bottom of verso and recto towards the
 beehives) podia por aquele lado logo e depois /sair aqui
 032 Fran /Mas depois
 não (puts hand on head)
 033 Ti /Tá ali um coelho tá ali
 um coelho
 034 EngT Ah era um caminho mais curto ha ha ha
 035 ? Onde?
 036 Ti [Pointing towards recto page] Tá ali um coelho
 037 Mat Era o contrário [gesticulating with hand towards recto page]
 038 Ti Tá ali um coelho
 039 EngT A rabbit a rabbit ok
 040 Mat Hup hup hup [pretending to hop like a frog]
 041 EngT <PAGE TURN Pp + Ded> For Wendy / and /Stephen /<PAGE
 TURN DS01> Rosie the hen /went for a walk
 042 PreT /And Stephen
 043 RR /Stephen
 044 RC /For Wendy
 and Stephen
 045 Caro /Porque é que a galinha tem os olhos
 assim?
 046 EngT Porque foi desenhado assim Rosie the hen:
 047 RR : Também está aqui o carrinho [pointing to recto page]
 048 EngT There's the cart yeah
 049 [Interruption 18s]
 050 EngT Rosie the hen went for a walk <PAGE TURN DS02> across the
 yard
 051 PreT Across the []?
 052 Dan Bateu o nariz
 053 Mat Iiiii [touches nose and mocks pain]
 054 Fran O nose o nose
 055 EngT That's right he's going to bang his nose isn't he Fran? <PAGE TURN
 DS03>
 056 RR Puumba [gets up and follows the movement lines with his hand going
 from right to left and coming off the verso page]
 057 Mat Puum [touches nose again] tá ali as linhas de rapidez
 058 EngT That's right the speed lines
 059 Mat Aqui [getting up and pointing to movement lines and going from left to
 right quickly] buuuf
 060 EngT Bufff
 061 ? Que é aquilo?
 062 RR [pointing to the top of the rake on the verso page] e aqui pára o risco

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

063	EngT	Ha ah <i>são as linhas que nós dissemos que ele . ptewwww . andou depressa não é? eu acho que isto é o ### não?</i>
064	Fran	<i>E ali são as patas</i>
065	EngT	Ah ah
066	Ti	<i>## dou ## as patas são mesmo assim</i>
067	Dan	<i>Aquilo parece sangue</i>
068	EngT	<i>Não</i>
069	Ti	<i>Mas já viste? as de trás também são assim e não bateram</i>
070	EngT	Ok <PAGE TURN DS04> /around the pond
071	PreT	/Around the []?
072	Mat	<i>A raposa já está prestes a saltar no rio</i>
073	EngT	The fox /is going to jump in the pond?
074	Dan	<i>/ Tá ali um passarinho . tá ali um passarinho</i>
075	EngT	In English? a bird Cari what did you want to say?
076	RR	[Pointing to verso page] BUTTERFLY
077	EngT	Sh sh sh [touching RR's head] a butterfly <i>mas Cari queria dizer uma coisa ela tinha a mão no ar . Cari do you want to say something? [] no?</i>
078	RR	ok <PAGE TURN DS05> haaa splash in the pond [getting up and pointing to movement lines under frongs on verso page] <i>liiaaa também estão aqui. fpa fpa /fpa fpa fpa fpa fpa fpa</i>
079	EngT	/ Splash splash /splash Ok
080	Aux	/São os pingos
081	Mat	<i>da água</i> <i>São os pingos</i>
082	EngT	Ah ha /<PAGE TURN DS06> over the haystack
083	Jor	<i>/ São grandes</i>
084	Fran	OLHA SÃO OS RATOS NA PALHA
085	Mat	<i>Estão as ### fazem buufff</i> [points to movement lines on verso and quickly follows movement from bottom left to top right with his hand]
086	Fran	VAI CAIR PARA A PALHA
087	EngT	Ha ha # mouse
088	??	#####
089	Dan	<i>Ratinhos</i>
090	EngT	<PAGE TURN DS07>
091	Dan	<i>Dois ratinhos</i>
092	??	#####
093	Mat	<i>Até o ### # visto</i>
094	EngT	Where's Rosie going next?
095	RR	<i>Eu sei . para o carrinho</i>
096	EngT	No
097	Mat	<i>Não . vai para o coiso da farinha</i>
098	EngT	/The mill well done <PAGE TURN DS08> /past the /mill
099	Cari	<i>/Tá ali uma cabrinha</i>
100	RR	/past the mill
101	Caro	/Mill
102	Dan	<i>Pastor</i>
103	EngT	That's right past the mill
104	Ti	<i>### tem</i> [pointing towards book]
105	EngT	Yeah /<PAGE TURN DS09> oh ploff . the flour fell on the fox
106	Mat	<i>/Depois vai para o carrinho</i>
107	Mat	<i>Depois vai ao carrinho</i>
108	EngT	/That's right <PAGE TURN DS10> through the /fence
109	RR	<i>/E as bees</i>
110	PreT	/Fence
111	Ti	<i>Agora tá mesmo fixe</i>

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

112 EngT through the fence
 113 Mat *Agora tá mesmo fixe*
 114 Dan *Aquilo é trigo?*
 115 EngT Perhaps
 116 Fran [very loudly] #####
 117 EngT In the cart
 118 Mat [getting up and pointing to the insect in the verso illustration] *Aqui a abelha tem:*
 119 Aux :The fence *é o quê?*
 120 EngT É umm:
 121 PreT :A *cerca*
 122 Aux *A cerca?*
 123 PreT *É*
 124 EngT A fence a fence [pointing to the fence and in the illustration moving from left to right along the top]
 125 Mat *A abelha:*
 126 Ti *Aquilo não é uma abelha*
 127 Mat [pointing to the insect in the verso illustration] *a abelha parece que tem então porque é que tem aqui riscos?*
 128 RR *Assas tem assas*
 129 EngT Can you tell me in English?
 130 RR Butta
 131 EngT Butterfly . is it a butterfly?
 132 Mat *Mas tem risquinhas pretas*
 133 EngT Maybe it's a bee? maybe it's a bee? não é?
 134 RR *Transformou-se em borboleta*
 135 EngT Oah into a butterfly /<PAGE TURN DS11> Oh ho in the cart
 136 PreT /Ó meu deus
 137 RR Bye bye . /bye bye [waving hands alternately]
 138 Ti /Já tinhas visto . /Já tinhas visto Sandie
 139 EngT /<PAGE TURN DS12> //under the beehive
 140 PreT //under the beehive
 141 Caro //under the beehive
 142 ?? ###
 143 RR Bye bye [waving hands]
 144 Dan #####
 145 EngT <PAGE TURN DS13>
 146 RR Bye bye
 147 EngT Bye bye Fox
 148 RR /Bye bye [still waving hands] *vamos agora para casa adeus adeus adeus fox* [looks behind at PreT and turns forward again] bye [gives a short wave]
 149 Fi /Bye bye [waving hands]
 150 EngT <PAGE TURN Vb> and got back in time for []
 151 RR Dinner
 152 EngT Dinner well done
 153 Dan *Adeus galinha adeus galinha adeus galinha* [clapping hands]

Annex 5: Transcriptions

SCHOOL 03 - *Rosie's Walk* SESSION N°1

15th April 2009

Classroom layout

Al + KAr + Mar + Bea + RM + MA + MN	
Mir	Lar
Ren	EdB
Gui	EdG
Ped + Ric + RR	

Total 12m 25s

- 001 EngT [Sits down with back of big book showing]
 002 RR *É gira*
 003 EngT *Umm é sempre gira não?*
 004 MN *É a história mistério / porque isto é que é giro*
 005 EdG */ Olha esta* [pointing to the illustration on the back cover]
 006 EngT *Isto são as costas e não diz nada pois não?*
 007 ?? *Não*
 008 EngT No . *então vamos lá ver* [Turns book around to show front cover]
 009 EdG *Ena é fixe*
 010 RR *É o galo e a raposa*
 011 EngT Ah . can you remember this /in English? can you remember the name?
 012 EdB */ Como é que sabias?*
 013 Mir Ch kitchen
 014 MA Chicken
 015 EngT Chicken /ha ha ha . it's a chicken
 016 Mar /Kitchen
 017 RR *Parece o chicken lickem*
 018 EngT *Parece o chicken lickem . exactamente*
 019 EdB *Eu tenho esse filme*
 020 RR *E eu tenho esse jogo*
 021 Gui *E eu tenho esse ##*
 022 [NOISE and interruption 43s]
 023 EngT *Vocês sabem que o nome deste bicho é chicken . só que nesta história ela tem outro nome porque em inglês há dois nomes . é hen . hen . hen e tem mesmo um nome . o nome dela é Rosie .* [pointing to the title] *Rosie's Walk é o título do livro . o passeio da Rosie . Rosie's Walk*
 024 MA *Quem fez o livro e escreveu?*
 025 EdG *###*
 026 EngT *Espera espera*
 027 MA *Vai comer a galinha*
 028 EngT *Eduardo perguntou quem é esta aqui?* (using a different voice) *It's a fox*
 029 RM Fox
 030 EngT *Raposa é fox . mas quem escreveu MA? Boa pergunta* [pointing to the author's name] *uma senhora chamada Pat Hutchins*
 031 MA *E quem desenhou?*
 032 EngT *Olha só há aqui um nome . deve ser ela que escreveu e desenhou*
 033 MA *E pintou?*
 034 EngT *Sim ela fez tudo*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

035	EdG	<i>Tão ali letras em baixo</i>
036	EngT	<i>Este é o nome da empresa que fez o livro . lembram-se que o outro . era com um passarinho que fez o livro? a empresa deles tinha um passarinho</i>
037	PreT	<i>A editora</i>
038	EngT	<i>A editora exactamente . e este é o nome da editora</i>
039	EdB	<i>Acabou-se foi de apanhar o galo?</i>
040	EngT	<i>The fox is gonna catch the hen? I don't know . mas é giro saber que neste livro a senhora escreveu e fez os desenhos . ela era mesmo especial . não é?</i>
041	RR	<i>É</i>
042	EdG	<i>Eu quero ver</i>
043	EngT	<i>Então vamos lá ver o passeio . o nome do livro é Rosie's Walk o passeio da Rosie <PAGE TURN hTp> está aqui outra vez Rosie's Walk [pointing to the illustrations] the fox and Rosie the hen <PAGE TURN DSTp> ohh /the farm yard</i>
044	Mar	<i>/Olha o sol</i>
045	Mar	<i>[Pointing towards book] O sol</i>
046	MA	<i>/Olha o sol</i>
047	EdG	<i>/Olha ela [pointing to Rosie in the illustration]</i>
048	EngT	<i>Ah it's Rosie</i>
049	Mar	<i>O sol</i>
050	EngT	<i>The sun . the sun . that's right</i>
051	EdG	<i>Onde é que está a raposa?</i>
052	EngT	<i>Where's the fox? I don't know where the fox is</i>
053	Mar	<i>[Pointing towards book] Uma cabra</i>
054	EdB	<i>Não vejo o galo</i>
055	Ri	<i>[Pointing towards book] Tá ali um animal</i>
056	Mar	<i>[Pointing towards book] Uma cabra</i>
057	EngT	<i>It's a goat . it's a goat . vocês não se lembram do goat? Sim</i>
058		<i>[I nterruption 02m 31s]</i>
059	Ren	<i>Tá ali um coelho</i>
060	EngT	<i>[Pointing to the illustration] There's a rabbit and there's Rosie the hen . look . and there's a goat . vocês devem lembrar o nome do goat por causa da história do Goatie McGee . vocês lembram do Goatie McGee?</i>
061	Al	<i>Eu sim</i>
062	?	<i>Sim</i>
063	EngT	<i>Sim . there's the goat. e isto é onde?</i>
064	EdB	<i>[Pointing towards book] Estou a ver ali um esquilo</i>
065	EngT	<i>Ah a squirrel that's right . mas isto é onde esta /página aqui? É onde? É no jardim zoológico?</i>
066	Mar	<i>/O coelho</i>
067	EdG	<i>Não é na quinta</i>
068	EngT	<i>Ah well done . /it's the farm yard . é o pátio da quinta tá bem?</i>
069	Mar	<i>/[Pointing towards book] Tá ali um coelho</i>
070	MA	<i>Podes virar a página?</i>
071	EdB	<i>Muitos animais</i>
072	EdG	<i>É o pátio</i>
073	EngT	<i>Uh hu no pátio . ready? <PAGE TURN Pp + Ded> olha este não diz Rosie's Walk pois não?</i>
074	??	<i>[Shaking heads] Não</i>
075	Sm	<i>Lembram-se do outro livro que era for Sarah? lembram-se? este também tem uma dedicação [pointing to the words] For Wendy and Stephen este livro foi escrito para Wendy e Stephen</i>

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

076 EdB *É diferente*
 077 EngT *Esta senhora é diferente e então dedicou o livro a outras pessoas .*
 OK? <PAGE TURN DS01> Rosie the hen /went for a walk
 078 EdB /[Pointing to the fox in
 the verso page] *Ai ela vai comer*
 079 ? *Não vai nada*
 080 EdB *Vai vai ela tem a língua de fora*
 081 PreT *EdB . sh . deixa ouvir primeiro a contar*
 082 EngT *Rosie the hen /went for a walk . /foi fazer um passeio*
 083 RM */Ó Sandie tu podes depois dizer*
na nossa língua?
 084 EngT *Rosie the [points to hen in illustration] hen went for a walk*
(whispering) ela foi fazer um passeio
 085 [Silence as children look for 5 secs]
 086 EngT <PAGE TURN DS02>
 087 Bea *He he he*
 088 EdG *Ela depois vai comer?*
 089 EngT *The fox? I don't know . /across sh sh across the yard (whispering)*
através do pátio da quinta [demonstrating with a hand movement]
ooo what's going to happen?
 090 ? */##*
 091 Bea *Ha ha*
 092 MA *Vai bater ##*
 093 EngT [Points to the rake in the illustration] *What's this what's this? in*
Portuguese what is it?
 094 Bea *Vai picar-se*
 095 EngT *Em português uma?*
 096 MN *Fox*
 097 PreT *Ancinho*
 098 EngT *Ancinho ancinho não é? it's a rake*
 099 PreT *É um é um*
 100 Rena *A minha avó tem*
 101 PreT *É um instrumento que tem preguinhos picos chama-se*
 102 ? *Meu também*
 103 Ren *Uma forquilha*
 104 PreT *Forquilha não . aquilo não é uma forquilha . /é um ancinho . é um*
ancinho
 105 EdB */ Eu tinha mas agora já*
não tenho
 106 EngT *Vamos ver o que vai acontecer <PAGE TURN DS03>*
 107 MA *Ó mãe*
 108 EngT *Poor fox . he stood on the rake*
 109 RM *Picou-se e ###*
 110 EngT *That's right . he stood on the rake*
 111 MN [Pointing towards book] [speaking to MA] *olha ali o vermelho*
 112 ? *Olha tem as patas com sangue*
 113 EngT *They're red . yeah he's got a red leg . acho que não é sangue amor. é*
mesmo da cor do desenho . vamos ver aqui ele tem? [turns page
back] vê é mesmo aqui vê [pointing to the legs] he's got red legs
. é assim que o livro é feito
 114 MA *Pois tá ali a mancha porque foi assim desenhado*
 115 EngT *Exactamente <PAGE TURN DS04>*
 116 EdB *Ela não sabia desenhar [raising his shoulders]*
 117 EngT *OK here we go . around the pond [pointing to pond] [miming to*
demonstrate around] à volta do lago

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

118 EdB *Arrr vai apanhar*
 119 Mar [Pointing towards book] *o passarinho*
 120 EngT Is the fox going to catch the hen do you think?
 121 Mar *Sandie* [pointing towards book] *olha o passarinho*
 122 EngT There's a bird
 123 ? ###
 124 MA *## vai bater na água vai bater*
 125 MN A rabbit
 126 EngT There's a rabbit?
 127 Ri [Gesticulating and miming a splash] *rabit rabbit rabbit na água*
 128 EngT Can you see a rabbit? ah you mean the frog? frog? you mean the frog?
 129 MN [Nods head]
 130 ? *E a butterfly*
 131 EngT And the butterfly . that's right the frog and the butterfly <PAGE
 TURN DS05>
 132 Ri [Pointing towards book] Flower
 133 EngT Flower well done . splash oh ho
 134 EdB *Outra vez*
 135 EngT He fell in the pond
 136 MN *Caiu . caiu na poça*
 137 EdB *Toma para aprenderes a não comer o galo*
 138 EngT He fell in the pond
 139 EdB *Bem feita .*
 140 RR *A galinha*
 141 EdB *Para aprenderes uma lição*
 142 RR [Pointing towards book] *é uma mãe*
 143 Ri *Aprenderes uma lição*
 144 EngT /<PAGE TURN DS06>
 145 RM */Podes depois deixar este livro cá?*
 146 EngT [Demonstrating over with a large hand movement] Over the haystack
 147 RR [Pointing towards book] *Agora vai-se picar*
 148 Ren *Agora vai vai cair na palha*
 149 EngT *Em cima da palha* that's right *em cima da palha* over the haystack
 150 EdG [Pointing to recto page] *Olha os ratitos*
 151 EngT In English?
 152 Ri Mouse
 153 EngT Mouse that's right . /there are two mice . and the goat . yes? <PAGE
 TURN DS07>
 154 Ren */#### a cabra*
 155 MA *Ó ahh*
 156 Ri *Caiu na palha foi o que eu disse*
 157 EngT The fox fell in the haystack
 158 Gui *Só acontece coisas más à raposa*
 159 EngT *Ó a raposa não devia andar atrás da Rosie* the hen *pois não ?*
 160 PreT *Mas as raposas são assim*
 161 EngT *As raposas são assim . the fox*
 162 ? *Ele tem ### das pessoas*
 163 Mir *E ele vai continuar*
 164 EngT //Yes? off goes Rosie *on the walk*
 165 Mar *//Olha ó Lurdes . eu e a minha mãe não gostamos da raposa*
 166 EdB *//Sandie estou a ver o sun a desaparecer*
 167 EngT The sun
 168 Mar *Olha Sandie eu e a minha mãe não gostamos da raposa*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

169	EngT	Yeah? <PAGE TURN DS08>
170	Bea	<i>Ai</i>
171	EngT	Past the mill . <i>ao lado do moinho</i>
172	Ri	[Pointing towards book] <i>Olha ali o fio na perna</i>
173	EngT	[Pointing to Rosie's leg in the illustration] Look at Rosie . ahhooh what's going to happen?
174	RM	[Pointing towards verso] <i>## esta parte da imagem</i>
175	EdB	<i>Eu acho que vai tirar</i>
176	EngT	You think so?
177	EdB	<i>Não aquilo não tá atado</i>
178	EngT	What's gonna happen to /the fox?
179	MN	/Tá [nodding his head]
180	MN	<i>/Pois não ## toma</i>
181	EngT	/<PAGE TURN DS09> ahhh all the flour . [Points to flour in illustration] look at the flour /on the fox
182	Bea	<i>/Veio em bocadinhos</i> [using hands to demonstrate something falling past her ears]
183	EngT	Poor fox
184	Ri	<i>Bem feita para ele aprender</i>
185	EngT	Ha ha ha
186	Ri	<i>Está a aprender para não apanhar</i>
187	EdB	<i>Agora ele tem farinha</i>
188	EngT	He's covered in flour . in flour
189	EdB	<i>Eu acho que agora ele tá branco</i>
190	EngT	That's right he's a white fox now . he's a white fox covered in flour /<PAGE TURN DS10>
191	RR	<i>/ Eu não sei como é que ele ###</i>
192	Ri	<i>Ahh aii</i>
193	EngT	Through the fence <i>através da cerca</i> . through the fence . what is going to happen to the fox? [points to fox in the illustration] what's going to happen to the fox?
194	Bea	[Makes hand movements over her head representing falling / squeezing] <i>ah ah</i>
195	Ren	<i>Vai bater nas tábuas</i>
196	EngT	He's going to jump on the fence . let's have a look <PAGE TURN DS11> . oh ho he landed in the cart . haaa oh no
197	EdB	<i>Vai descer</i>
198	EngT	[Pointing to Rosie in the illustration] There's Rosie
199	Ri	<i>Bem feita</i>
200	EngT	<i>Onde é que a Rosie vai agora? vocês conseguem adivinhar?</i>
201	?	<i>À quinta</i>
202	EngT	Where's Rosie going to go?
203	Mir	<i>Para o pátio</i>
204	EngT	To the farm yard do you think so?
205	Ri	<i>Para a quinta</i>
206	EngT	To the farm yard? <i>certeza? não estão a ver aqui alguma coisa?</i>
207	EdB	<i>Pátio</i>
208	PreT	<i>O que é que está ali atrás? aquelas casinhas ali?</i>
209	MN	<i>Um galinheiro</i>
210	PreT	<i>Acham? naaa [shakes her head]</i>
211	RM	<i>Não</i>
212	EngT	No?
213	RM	<i>Das abelhas</i>
214	PreT	<i>/Exactamente</i>
215	EngT	/Ha it's a beehive

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

- 216 RM *Vai bater nas abelhas*
 217 EngT You think so? on the beehives? let's have a look <PAGE TURN DS12>
 218 Ri *Aha abelhas aii picam o rabo pica pica pica o rabo*
 219 EngT That's it . under [doing a hand movement to demonstrate under] the beehive . *debaixo das favos*
 220 PreT *Favos de mel .*
 221 EngT Favos de mel . under the beehive
 222 EdG *Agora o que vai acontecer?*
 223 EngT What's going to happen to the fox? ha?
 224 Ri *Vai . ficar picado*
 225 EngT You think? with the bees? they're going to sting him? you think so?
 226 Bea *Bees bees bees*
 227 EngT <PAGE TURN DS13> bees . oh ho poor fox
 228 ? *Zzzz zzz zzz*
 229 Ped *Foram todas atrás da raposa*
 230 EngT They all went after the fox didn't they?
 231 EdG *Ela já tá toda picadinha*
 232 EngT Poor fox
 233 MA *####*
 234 Ped *E é bem feita para aprender a não apanhar galos*
 235 EdB *E é para aprender toda a lição que a tua mãe ensina* [wagging his finger]
 236 RR */Ainda tá viva*
 237 EngT */<PAGE TURN DSVb>* and then Rosie
 238 RR *## #*
 239 EngT *Ah ha* and then Rosie got back in time for dinner */ . voltou na hora da jantar certinho*
 240 EdB */ [Claps hands]*
 241 Ri *Outra vez*
 242 RR *Sandie outra vez*
 243 EdB *Outra vez*
 245 RM *Inglês . agora em português*
 246 EngT *Não precisamos em português*
 247 PreT *A história é em inglês não é português*
 248 EdG *Outra vez outra vez outra vez outra vez outra vez*

SCHOOL 03 - *Rosie's Walk* SESSION N°2
 21st April 2009

Total 03m 47s

Gui + MA + Ren + MN + Bea + Al + Nil	
RM	Ri
Lar	Ped
Mar	EdB
Di + Mir	EdG

Classroom layout

- 001 EngT *Queria saber se vocês viram a história na biblioteca*
 002 Mir *Vimos*
 003 EngT *E gostaram de ver?*
 004 Mir *Ó Sandie podemos fazer aquela assim* [pointing to the sun on the wall]

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

and referring to a number beat box chant]

005 MA *Assim* [pretending to do a beat box like movement]

006 Bea [Pretending to do a beat box like movement]

007 PreT *Sh sh sh*

008 Nil *Primeiro é a história*

009 ? *###*

010 EngT Rosie's Walk

011 Mir *Mas depois ela não vai comer*

012 EngT Can you remember in English? Fo:

013 ?? :Fox

014 EngT Fox . well done . the fox and Rosie the hen

015 Mir Chicken

016 EngT *Também podes dizer chicken /mas neste livro chama-se hen*

017 Ren /Hen hen hen

018 EdB Chicken little

019 EngT <PAGE TURN hTp> Rosie's Walk

020 EdB *Ó Sandie . nós já temos este livro aí*

021 EngT Sh sh <PAGE TURN DSTp> Rosie's Walk . here we are in the farmyard

022 Mir *Nós ficamos preocupados . não sabíamos do livro da biblioteca fizemos tumba para trás e pumba* [gesticulating] *já tá*

023 EngT <PAGE TURN Pp + Ded> *mas isto aqui não diz Rosie's Walk . a página diz For Wendy and Stephen é a dedicação* <PAGE TURN DS01> /Rosie the hen went for a walk

024 EdG / *É a quinta*

025 EdB *Mas só que ela não vai comer . as abelhas são amigas da galinha /e vão picar*

026 EdG / Do

galo

027 EngT *Ah é? OK*

028 Nil *Da galinha*

029 MN *Não é um galo*

030 EngT No it's a chicken . it's a hen

031 EdG *Galo*

032 Ri *Vai dar um passeio*

033 EngT Sh . ready? Rosie the hen went for a walk <PAGE TURN DS02>

034 [interruption with EdG 02m 37s - 04m 45s]

035 EngT across the yard (whispers) *atravessou o pátio* across the yard

036 Bea *Ai* [puts hand over mouth]

037 EngT /The fox . the fox

038 MN /*Vai-se picar*

039 Ren *Vai pôr ali os pés e vai bater* [gesticulating as he spoke]

040 Nil //Tomba

041 ?? //#### ###

042 EngT <PAGE TURN DS03>

043 EdG *Não se picou*

044 EngT He banged his nose didn't he? he banged his nose

045 Di /*Doeu muito*

046 RM /[Talking to PreT] [pointing towards the book] *Tá ali na árvore um ninho*

047 EngT Poor fox <PAGE TURN DS04> around the pond

048 Nil *Ai he he he*

049 Ren *Vai cair na lama*

050 EngT around the pond

051 MA ##

052 Pedro *Chão*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

053 Mar *Chão*
 054 EngT <PAGE TURN DS05> Splash
 055 ? Splash
 056 Ri *Eu nunca vi . os sapos deram um salto* [gesticulating upwards]
 057 EdG *Se a raposa não fosse atrás da galinha*
 058 EngT <PAGE TURN DS06> over the haystack
 059 Ren *Vai cair na palha*
 060 EngT <PAGE TURN DS07>
 061 MN *Na palha*
 062 [interruption 03m 49s - 04m 20s]
 063 EngT <PAGE TURN DS08> past the mill . *o moinho* past the mill
 064 Bea Past the mill
 065 EngT past the mill
 066 Mir *Passou o moinho*
 067 EngT Ah hu
 068 EdB *O sol não ###*
 069 EngT <PAGE TURN DS09> oh ho the flour fell on the fox
 070 EdB *Ai que bom se o homem vê*
 071 EngT Ha ha ha <PAGE TURN DS10>
 072 Mir #####
 073 EngT Through the fence
 074 MA #####
 075 Ped [pointing towards book] *vai cair no carrinho*
 076 EngT He's going to jump on the cart?
 077 EdB *E depois vai para as abelhas*
 078 Gui *Vai chegar à colmeia*
 079 EngT He's going to the beehive is he?
 080 MA *Vai vai vai chocar com as abelhas*
 081 ? *Vai chocar com as bees*
 082 EngT <PAGE TURN DS11> in the cart . in the cart <PAGE TURN DS12> uh
 ho under the beehives under the beehives <PAGE TURN DS13>
 uh ho the bees got very angry . they went after the fox
 083 EdG *Agora está toda picada*
 084 EngT Uh ha
 085 Nil #####
 086 EngT <PAGE TURN Vb> and got back in time for dinner . *chegou à hora*
de jantar certinho and got back in time for dinner
 087 EdB *Outra vez*
 088 Ped *Outra vez*

SCHOOL 03 - *Rosie's Walk* SESSION N°3
 22nd April 2009

Total 04m 47s

Audio only

001 ? *Vai cair na palha*
 002 EngT Ha ha ha
 003 ? ###
 004 ? *Tu és a raposa*
 005 EngT OK here we go
 006 [Interruption 13s]
 007 EngT OK Rosie's Walk . can you remember who this is? the fox
 008 ? Fox

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

009	EngT	The fox
010	?	Fox
011	?	###
012	?	Rosie's Walk
013	EngT	Rosie's Walk . well done . Rosie's Walk here we go <PAGE TURN hTp> Rosie's Walk . Rosie's Walk . <PAGE TURN DSTp> Rosie's Walk <PAGE TURN Pp + Ded> For Wendy and Stephen
014	EdB	<i>A outra página é só começar</i>
015	EngT	Yeah <PAGE TURN DS01> Rosie the hen went for a walk
016	Ri	<i>Fui dar um passeio</i>
017	EngT	That's right . she went for a walk
018	?	<i>Ela fez um passeio</i>
019	EngT	She went for a walk
020	?	### <i>apanhar mas não consegue</i>
021	?	/[unintelligible]
022	?	/[unintelligible]
023	EngT	//<PAGE TURN DS02> across the yard
024	??	//###
025	?	<i>Cuidado da raposa</i>
026	EngT	<i>Raposa</i> can you remember?
027	?	Fox . across the yard
028	?	Tem cuidado
029	?	<i>Tem cuidado / fox</i>
030	EngT	/<PAGE TURN DS03> oh ho and banged his nose
031	?	[unintelligible]
032	EngT	<i>Mir . Mir</i>
033	?	[unintelligible]
034	EngT	Mir
035	Mir	A fox <i>queria apanhar # a galinha não conseguiu</i>
036	EngT	No that's right . poor fox . he banged his nose /<PAGE TURN DS04> around the pond
037	?	/[unintelligible]
038	??	[unintelligible]
039	EngT	around the pond
040	?	<i>Não vai apanhar</i>
041	EngT	The fox isn't going to get Rosie? No? <PAGE TURN DS05> ah splash
042	?	<i>Ha ha ha</i>
043	??	[unintelligible]
044	?	<i>Até os sapos saltaram</i>
045	EngT	That's right the frogs went
046	?	Boing
047	EngT	Boing /<PAGE TURN DS06> over the haystack
048	?	<i>/Agora vai cair</i>
049	?	<i>Ele vai cair na ##</i>
050	EngT	He's going to fall in the hay? /<PAGE TURN DS07>
051	??	[unintelligible]
052	EngT	<PAGE TURN DS08> past the mill past the mill
053	?	Baum
054	?	<i>Vai cair:</i>
055	EngT	He's gonna
056	?	<i>Vai # de farinha</i>
057	EngT	The sack is going to fall on top?
058	??	[unintelligible]
059	EngT	With her foot . with her foot
060	?	<i>Zangaram-se</i>

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

061 EngT <PAGE TURN DS09>
 062 ?? *Ha ha ha*
 063 ?? [unintelligible]
 064 EngT Can you remember in English?
 065 ? [unintelligible]
 066 EngT Flour flour flour
 067 ? //Flour
 068 ?? //[unintelligible]
 069 EngT <PAGE TURN DS010> through the fence
 070 ? *Vai cair no carrinho*
 071 ? *Vai para casa das abelhas*
 072 EngT To the beehives?
 073 ? *# as abelhas vão todos para baixo*
 074 EngT *The beehives*
 075 ? *### o rabinho*
 076 ?? [unintelligible]
 077 EngT <PAGE TURN DS11> oh ho in the cart
 078 ? *Vai partir*
 079 EngT *In the cart*
 080 Ren [unintelligible]
 081 PreT *Olha ó Ren*
 082 ? *Baum*
 083 EngT <PAGE TURN DS12> under the beehive
 084 ? *Olha a galinha*
 085 EngT under the beehive Ren
 086 ? Goodbye
 087 ? *O galo*
 088 EngT *Não é uma galinha*
 089 Ren [unintelligible]
 090 EngT <PAGE TURN DS13> eia poor fox . with all the bees
 091 ? *Porque a galinha fez outra vez sem querer*
 092 EdG *Outra vez outra vez*
 093 EngT <PAGE TURN Vb> just a minute and then got back in time for dinner
 094 ? *Outra vez outra vez*
 095 ?? [unintelligible]
 096 EngT *### chegamos na hora de quê?*
 097 ? *Do almoço*
 098 EngT *Na hora de?*
 099 ? *Almoço*
 100 EngT No
 101 ?? *Jantar*
 102 EngT *Jantar* and got back in time for dinner
 103 ?? [unintelligible]

SCHOOL 03 - *Rosie's Walk* SESSION N°4
 28th April 2009

Total 04m 11s

Audio only

001 EngT Ready . can we read the story? ### *a Sandie tá bem?* OK Rosie's Walk
 002 ? Rosie's /Walk

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

003 EngT /Walk . can you remember who this is?
004 ? Walk
005 EngT Fox
006 ? Fox
007 EngT A fox and this is Rosie the hen
008 ? ###
009 EngT <PAGE TURN hTp> Rosie's Walk
010 Mir ### também diz fox
011 EngT <PAGE TURN DSTp> Rosie's Walk
012 ? Rosie's Walk
013 ? Tá à procura de minhocas
014 EngT <PAGE TURN Pp + Ded> /For Wendy and Stephen
015 ? /###
016 ? Ó Sandie quem escreveu o livro?
017 EngT Who wrote the book? Pat Hutchins . OK? Pat Hutchins
018 ? ###
019 //NOISE
020 EngT //<PAGE TURN DS01> Rosie the hen [] Rosie the hen went for a
walk . went for a walk
021 [Interruption 8s]
022 EngT Went for a walk <PAGE TURN DS02> across the yard . *atravessou o*
pátio across the yard
023 ? *Vai # no coiso*
024 ?? ###
025 EngT The fox . the fox is going to? What's the fox going to do? <PAGE
TURN DS03> ouch he banged his nose . he banged his nose
026 ?? ###
027 EngT <PAGE TURN DS04> around the pond
028 ? Pond
029 ? *Vai cair na água*
030 EngT He's going to fall in the water . yes?
031 ? In *da* water
032 EngT <PAGE TURN DS05> splash he fell in the water
033 ? *Ele caiu depois depois baum*
034 [Interruption 12s]
035 EngT <PAGE TURN DS06> over the haystack . over the haystack
036 ?? ###
037 ? *É palha*
038 EngT over the haystack <PAGE TURN DS07> oh ho
039 ? *Toma*
040 EngT //He fell in the haystack
041 ?? //###
042 EdG *Olha o ratito*
043 EngT *A mouse . one two mice*
044 ? *Os ratitos estão com medo*
045 EngT *Yeah they're a bit frightened aren't they?*
046 ? /A mouse
047 EngT /<PAGE TURN DS08> Past the mill
048 ?? ###
049 EngT Past the mill
050 ? *Olha ali um castor*
051 EngT That's right it's a beaver . yeah it's a beaver <PAGE TURN DS09> aiii
the flour fell on the fox
052 ? *Parece neve*
053 EngT // *Flour flour*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

054 ?? //###
 055 EngT Flour flour in English we say flour
 056 PreT Flour
 057 EngT Flour <PAGE TURN DS10> through the fence . through the fence
 058 ?? ###
 059 EngT <PAGE TURN DS11> oh ho
 060 ? *Agora vai às abelhas*
 061 EngT The beehives?
 062 ? *Abelhas*
 063 EngT Beehives <PAGE TURN DS12> under the beehives under the beehives
 under
 the beehives
 064 ?? ###
 065 ?? [Unintelligible discussion 04m 46s – 05m 16s]
 066 EngT <PAGE TURN DS13> oh ho the fox and the bees
 067 ? É he he he
 068 ?? ###
 069 EngT <PAGE TURN Vb> she got back in time for dinner
 070 ? *É a hora de jantar*
 071 EngT Time //for dinner
 072 ?? //For dinner
 073 ? Good bye

SCHOOL 03 - *Rosie's Walk* SESSION N°5
 29th April 2009

Total 05m 46s

Audio only

001 EngT Ok oh that's not right is it?
 002 ? *Estava ao contrário*
 003 EngT Can you remember the name of the story? [] Ro
 004 ?? Rosie's Walk
 005 EngT Rosie's Walk . well done
 006 [Interruption 25s]
 007 EngT OK here's Rosie and the []?
 008 ? Fox
 009 EngT That's right Rosie and the fox . OK <PAGE TURN hTp> Rosie's Walk
 010 [interruption 01m 19s - 01m 29s]
 011 EngT <PAGE TURN DSTp> Rosie's Walk
 012 ? A na bock
 013 ? Rosie's Walk
 014 ? *Não isto é só começar*
 015 EngT *Este é o caminho que Rosie faz para o passeio dela*
 016 ?? [Unintelligible]
 017 EngT Look can you see the:
 018 ? Rosie's Walk
 019 EngT Farmyard . the pond . the haystack . the mill . the fence and the
 beehives
 020 ? *A casa das abelhas*
 021 ? *É a colmeia*
 022 ? *Vai para ali e depois para ali*
 023 ? *É um mapa*
 024 EngT Yes it's a map

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

025 ?? [Unintelligible]
 026 [Interruption 10s]
 027 EngT <PAGE TURN Pp + Ded> For Wendy and Stephen <PAGE TURN DS01> Rosie /the hen went for a walk . Rosie the hen
 028 ? /Tá
 preparada para comer mas nunca consegue
 029 ? Walk
 030 EngT Walk yes . /Rosie the hen went for a walk
 031 ? /Também ### para ela
 032 EngT The fox is hungry
 033 [Interruption 02m 53s – 02m 59s]
 034 ? *A minha parte preferida é a das abelhas*
 035 EngT <PAGE TURN DS02> Across the yard
 036 [Interruption 16s]
 037 EngT *Across the yard*
 038 ? *A minha preferida são todas*
 039 EngT Yes
 040 ? *E a minha também*
 041 EngT <PAGE TURN DS03> /oh ho he banged his nose
 042 ? /Toma
 043 ? [Unintelligible]
 044 ? *Ela não picou-se ela só pôs assim o pé*
 045 EngT That's right . and then she hit her nose . yeah?
 046 ? *Foi empurrar*
 047 ? *Não não foi assim*
 048 EngT <PAGE TURN DS04> Around the pond around the pond
 049 ? *Vai cair no rio*
 050 EngT In the pond
 051 Lar Splash
 052 EngT A splash . that's right Lar . splash <PAGE TURN DS05> /splash
 053 ? /Toma
 054 ?? [Unintelligible]
 055 EngT Two green frogs . they go boop . yeah they jump out . two green frogs
 056 ?? [Unintelligible]
 057 EngT <PAGE TURN DS06> over the haystack over the haystack
 058 ? Mouse
 059 EngT Here's a mouse . two mice . one mouse . two mice <PAGE TURN DS07> woah
 060 ? Toma
 061 ? *Ai que a cabra zanga-se*
 062 EngT <PAGE TURN DS08>
 063 ? ##### flour
 064 EngT Flour well done <PAGE TURN DS09>
 065 ?? [Unintelligible]
 066 ? *Ai se o homem vê?*
 067 ?? [Unintelligible]
 068 ? *Tá ali um castor*
 069 EngT Yeah a beaver . a beaver . pluff the flour on the fox .
 070 ? Flour
 071 ?? [Unintelligible]
 072 EngT Flour on the fox <PAGE TURN DS010> *through the fence . through the fence*
 073 ?? [Unintelligible]
 074 EngT The cart?
 075 ? Cart

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

076 EngT *The cart <PAGE TURN DS11> oh ho in the cart*
 077 ? *Já esta a andar o carrinho*
 078 EngT *<PAGE TURN DS12> under the beehive*
 079 ? *Gosto mais de ver esta página*
 080 EngT *Under the beehive*
 081 ? *Eu também*
 082 ? *Eu também*
 083 ? *## a galinha*
 084 EngT *Under the beehive <PAGE TURN DS13> and the bees chased the fox*
 085 ? *A a a galinha está #####*
 086 ? *É o galo*
 087 EngT *<PAGE TURN Vb> and got back in time for dinner*
 088 ? *Na hora de jantar*
 089 EngT *Time for dinner*
 090 ? *Hora de almoço*

SCHOOL 03 - *Rosie's Walk* SESSION N°6
 5th May 2009

Classroom layout

Bea + Al + MA + EdB + Ri + MN + Ren + RM	
Mir	EdG
Di	
Gui	Kar
RR	Lar

Total 03m 29s

001 EngT *Ok Rosie's?*
 002 ?? *//Walk*
 003 EngT *//Walk*
 004 Di *Rosie's Walk*
 005 Ri *Porque é que tá ali um pássaro ali?*
 006 Lar *É a marca*
 007 EngT *É a marca . lembram-se que havia um pássaro no outro livro lembram-se de Meg and Mog . é a mesma coisa . é a marca das pessoas que fazem o livros . os editores*
 008 RR *E as pessoas que fazem a escrita e desenharam*
 009 Bea *Onde é que está a marca?*
 010 EngT *Não é a marca da senhora . é a marca dos senhores que fazem os livros . é o símbolo deles . e está aqui [pointing to Pat Hutchins name] é o nome da senhora que escreveu o livro .*
 011 Bea *Então diz*
 012 EngT *Pat Hutchins . Pat Hutchins*
 013 Gui *###*
 014 EngT *<PAGE TURN hTp> Rosie's //Walk*
 015 ?? *//Walk*
 016 Di *Ele também é inglês?*
 017 EngT *<PAGE TURN DSTp> Ela é inglesa sim . /é uma senhora*
 018 Lar */Rosie's Walk*
 019 EngT *Rosie's Walk . well done <PAGE TURN Pp + Ded>*
 020 EdB *Ela tem um nome em inglês?*
 021 EngT *Sim Pat Hutchins é um nome inglês*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

022 Ri *Então em português?*
 023 EngT For Wendy and Stephen
 024 RR *Olha aqui . tambor*
 025 ? *Tambor*
 026 EngT <PAGE TURN DS01> Rosie the hen went for a walk
 027 ? ###
 028 ? *Não não*
 029 EngT <PAGE TURN DS02> //across the yard
 030 ?? //###
 031 RR *Ai vai cair*
 032 ? */Vai bater no nose*
 033 EdB */Eu é que disse toma [to Ri] eu é que disse toma*
 034 EngT <PAGE TURN DS03>
 035 RR *Toma*
 036 EdB *Toma*
 037 Ri *Toma*
 038 EngT And the fox /[touching her nose] banged his nose
 039 Ri */É para perceber [wagging his finger]*
 040 EngT <PAGE TURN DS04> around the pond [miming around with hand]
 around the pond <PAGE TURN DS05> EdB [to Ri] ###
 041 Ri *[To EdB] vai cair não*
 042 EdB [to Ri] *na lama*
 043 EdB */TOMA [points towards book]*
 044 Ri */TOMA*
 045 Lar *Splash*
 046 EngT *Splash well done splash* <PAGE TURN DS06> /over the haystack
 [using hand to demonstrate over]
 047 MN [mouthing the verbal
 text along with the EngT]
 048 Ri *Vai cair na palha*
 049 EngT Over the haystack <PAGE TURN DS07>
 050 EdB *Toma*
 051 Ri *Toma lá*
 052 EdB *Isto tá bem misturado . bem misturado*
 053 EngT *Ha ha ha*
 054 EdB *Agora a cabra vai-se zangar*
 055 EngT The goat? is he gonna get angry is he?
 056 EdB [Nods head]
 057 MA *Olha a mouse mouse*
 058 EngT A mouse . there are two mice [using fingers to show numbers] one
 mouse /two mice
 059 Ren */Fox . mouse . and the fox*
 060 EngT <PAGE TURN DS08> Past the mill . past the mill
 061 EdB [To Ri] *Vai cair neve*
 062 Bea [Pointing towards book] flowers
 063 EngT Flour lots of flour
 064 RM *Olha ali um esquilo*
 065 EngT There's a squirrel . a beaver
 066 EdB *É farinha para coser o pão*
 067 EngT [Nods] <PAGE TURN DS09> //Oh ho flour
 068 EdB //TOMA . *caiu neve*
 069 Ri // *Toma*
 070 EngT Flour on the fox
 071 Mir *Splash*
 072 EngT *Spalsh ha ha ha*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

073 ? *Ai abelhas*
 074 Lar *Splash splash*
 075 EdB */Agora é as abelhas*
 076 EngT */<PAGE TURN DS10> through the fence [using hand to demonstrate through]*
 077 Gui */Agora é as ABELHAS*
 078 Lar */ [points to verso illustration]*
 079 EngT *//[nods] he's gonna jump on the cart*
 080 ?? *//####*
 081 EngT */Sh sh sh <PAGE TURN DS11> oh ho /in the cart . /then they're going to go under the bee hives <PAGE TURN DS12> ah under the bee hives [demonstrating the movement for under with hand]*
 082 PreT */Sh sh sh*
 083 Ri */Tooommmaaaaa*
 084 EdB */Toma*
 085 EdB */[unintelligible]*
 086 Di */[unintelligible]*
 087 EngT *<PAGE TURN DS13> /Ohhh*
 088 EdB */Tomaaaa*
 089 Ri *Toma*
 090 Bea */[miming a bee going up and down] zzzzoooooooozzzzzoooo-oooozzzzzoooooooo*
 091 EdB */Estão zangadas por causa das casas*
 092 EngT *<PAGE TURN DSVb> and back in time for dinner*
 093 Lar *Hora /de jantar*
 094 RR */Hora de jantar*
 095 EngT *back in time for dinner*
 096 Lar *Vai comer a palha*
 097 EdB *Outra vez*
 098 RR *Não*
 099 Di *Again*

SCHOOL 03 - *Rosie's Walk* SESSION N°7
 6th May 2009

Classroom layout

Ri + EdB + Gui + MA + RM + Mir	
Ren	Al
Mar	EdG
Kar	Lar
Di	Bea + MN + RR

Total 04m 06s

001 EngT *OK ### sh sh sh ready?*
 002 PreT *###*
 003 EngT *Hoje é:*
 004 Mir *[cupping her hands in front of her mouth] ROSIE'S WALK*
 005 Ren *Fox*
 006 EngT *That's right . but it's the last day for Rosie's Walk . na sexta-feira vocês []*
 007 Mir *FOX [unintelligible]*
 008 EngT *Na sexta-feira vocês vão recontar à Cammy . na sexta-feira . OK*

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

009 Ren Rosie's Walk Rosie the hen and the fox
 010 EngT Fox
 011 Mir And the fox <PAGE TURN hTP> Rosie's Walk
 012 EngT Rosie's Walk
 013 [Interruption 01m 05s - 01m 21s]
 014 EngT Ok Rosie's Walk /<PAGE TURN DSTp>
 015 Ren /Rosie's Walk
 016 EngT For Wendy and Stephen /<PAGE TURN Pp + Ded>
 017 ? /For Wendy and Stephen
 018 EngT /<PAGE TURN DS01> Rosie the hen went for a /walk . there's the
 fox . the hungry fox /<PAGE TURN DS02> /across the yard . he's
 gonna hit his nose [touching her nose and nodding]
 019 ? /Fox
 020 ? /Rosie's Walk
 021 Ri /Vai bater o nose [touching
 his own nose]
 022 Mar A yard
 023 EngT The yard . well done Mar <PAGE TURN DS03>
 024 EdB /Baum
 025 Ri /Tomaaa
 026 EngT He hit his /nose
 027 EdB /Tomaaa no nariz [to Ri]
 028 Ri /## Nariz
 029 Mar /## na farinha
 030 EngT Achas vai já para a farinha
 031 Ri Não
 032 EngT No where's she going next?
 033 MA Do lago
 034 EngT The pond [drawing a circular object with her finger in the air above]
 035 MA ### [to RM]
 036 EngT /<PAGE TURN DS04>
 037 Mir /A seguir é que para a flour
 038 EngT That's right . around the pond [miming around with hand] <PAGE
 TURN DS05>
 039 Mir Splash
 040 EngT Splash
 041 Lar Splash
 042 Ri Tomaaa [pointing towards book]
 043 Mir Splash
 044 EdB [unintelligible]
 045 EngT <PAGE TURN DS06> over the haystack [using hand to demonstrate
 over]
 046 Ri Vai cair na palha
 047 EngT He's going to fall in the haystack [nodding] /<PAGE TURN DS07>
 048 Mir Splash /. splash
 049 EngT / ploff in the haystack
 050 Ri Baum toma lá
 051 EngT <PAGE TURN DS08> past the mill
 052 EdB [unintelligible]
 053 Mir Flour
 054 Ri Flowers
 055 EngT And flour . these are flowers [pointing to flowers] and this is flour
 [pointing to sack of flour] é quase igual não é?
 056 ? ###

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

057 EngT And there's a beaver
 058 EdG *Um moinho*
 059 EngT A mill a mill
 060 ? *Farinha*
 061 EngT <PAGE TURN DS09>
 062 Ri *TOMA VAI CAIR NEVE*
 063 Di *Ó Sandie também dá para fazer um mi . oo* [puts hand on mouth]
 064 ? *Uma flor*
 065 EngT *Flower?*
 066 Di [shakes his head]
 067 EngT The flour fell on the fox . *o que é que tu querias dizer?*
 068 PreT ###
 069 EngT *Não faz mal*
 070 ? *Um bolo*
 071 Al *Bolo*
 072 EngT Where did she go next? *onde é que ela vai agora?*
 073 Gui *Isto dá para fazer bolos* [pointing towards book]
 074 Di *As abelhas*
 075 EngT To the beehives . no [shaking her head] //<PAGE TURN DS10>
 076 Ri //CAR
 077 EdB //Cart
 078 EngT The fence the fence . through the fence [using hand to demonstrate through]
 079 MA *Falta abelhas*
 080 EdB *la para o ar . adeus* [waving his hand]
 081 EngT That's right . he's going to jump in the cart
 082 MA *Vai para as abelhas*
 083 Bea ### a car
 084 EngT Oh ho <PAGE TURN DS11> under the beehives [demonstrating the movement for under]
 085 Gui /### PÁRA NAS COLMEIAS
 086 EngT /<PAGE TURN DS12>
 087 Ri //TOMA YEAH
 088 EdB //Yeah
 089 ?? // ###
 090 EngT Under the beehives [demonstrating the movement for under]
 091 Di *É onde faz mel*
 092 Bea *Das bees*
 093 EngT *Beehives [nodding] beehive*
 094 Ri [unintelligible]
 095 EngT The beehives /<PAGE TURN DS13> uh ho poor fox
 096 PreT /Beehives
 097 Ri /Tomaaa
 098 EdB */Tomaaa a minha parte preferida /é esta [to Ri]*
 099 Mir /[unintelligible]
 100 ?? ###
 101 EngT The bees did they? [nodding]
 102 ? Zzzzzzzzz
 103 EngT <PAGE TURN Vb> and got back in time for /dinner
 104 PreT /Dinner
 105 Ri Dinner dinner dinner dinner
 106 Gui *Ahh huuuuuuuuuuuuu*
 107 Ri *Aiiiiiiiiiiiiiii*
 108 Bea ####
 109 EngT Back in time for dinner

A5.6 - Transcriptions *Rosie's Walk* classroom read alouds

Annex 5: Transcriptions

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 1 Retell A
Ti + Gui + MF

Total 04m 00s

Book is in front of Gui

01. Ti [Opens book on HTP]
02. Gui *Ó Sandie . podemos contar duas vezes?*
03. EngT *OK . vamos ver . vá . vamos ter de contar pelo menos uma . não é?*
04. MF [Points to Rosie] /A chicken
05. EngT /Can you remember . yes a chicken . can you remember the name of the book?
06. Ti //A a a é é
07. Gui //##
08. MF //##
09. EngT Rosie's /walk
10. ALL /Walk
11. MF [Turns page to TP]
12. Gui *Ela vai assim* [points to the chicken hutch]
- Ti */Ela vai assimmmm eee eeeee eeeee mmmm eeee*
13. Ti /[Starts with finger pointing at chicken hutch and then wiggles around the page]
14. MF *Não é assim:*
15. Gui *Eu sei como é que é .* [sits upright and points finger at chicken hutch]
16. Ti [Tries to turn the page]
17. MF [Pushes page back and also points at chicken hutch]
18. Ti [Perseveres and manages to turn the page to DED]
19. MF *Ai*
20. EngT It's for Wendy and Stephen
21. Ti /[Turns page to DS01]
22. MF */Eu já sabia que era Wendy e Stephen*
23. Gui Slurp /[licks his lips]
24. Ti /Slurp [licks his lips]
25. EngT Delicious said the fox
26. Ti *Ela vai dar um passeio*
27. MF [Sticks out her tongue] *É assim ela mostra a língua* [points at her tongue]
28. Gui //Olha aqui . o que é que é isto?
29. Gui // [Points to the ground around Rosie's feet]
30. MF //Olha aqui . parece que isto é grades
31. MF // [Points to the chicken hutch]
32. EngT *É uma pedra . não é?*
33. MF */Não parece que são ovos . vêm estão a cair do rabo . ##*
34. MF / [Points to the ground around Rosie's feet]
35. Gui *### . olha o que é que está aqui?* [points to the fox's tail]
36. Ti *É a cauda da []*
37. EngT Da fox
38. Ti *Da fox . e a fox /quer comê-la*
39. Ti [Points at the fox then at Rosie]
40. MF /Tá branco

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

41. EngT Um hum . he's a hungry fox
 42. Gui [Turns page to DS02]
 Ti /*Ela vai bater aqui com o focinho*
 43. Ti /*[Points at the fox then at the rake]*
 44. Gui *Puseram isto assim* [points at rake handle]
 45. MF *O focinho . baum* [touches nose with finger and makes a funny face]
 46. Gui *Ora aqui oo hoo oo hoo* [With his finger traces the foxes back]
 47. Ti [Turns page to DS03]
 48. Gui *Ó* [touches head with hand] [points at eggs in tree in verso] *os ovos*
 49. Ti /*[Touches his nose] Nose*
 50. MF /*É Meg eggs*
 51. EngT Meg's eggs ha ha
 52. Ti Eggs
 53. MF Megs
 54. Ti /*Mas ela estava quase a apanhar*
 55. Ti /*[Points at fox then at Rosie]*
 56. MF *Primeiro eu disse eggs e agora eu disse megs*
 57. Ti [Turns page to DS04] [points at Rosie] ##### *mas ela /não pshhh*
 58. Ti /*[Pokes the pond with his finger]*
 59. Gui *Ela parece que tá tá a comer*
 60. Gui [Points at Rosie's tail]
 MF /*Aparece /ali a borboleta e os sapos . /e aqui eles vão-se embora*
 61. MF /*[Points at frogs]*
 62. Ti /*[Turns page to DS05]*
 63. MF /*[Points towards verso]*
 64. Gui [Points at frogs] *Estão a cheirar*
 65. Ti /*Depois splash*
 66. Ti /*[Points at fox]*
 67. MF *Porque assustou-se*
 68. Gui *Olha aqui* [points at the tree trunk]
 69. MF /*Oh a raposa já precisava de um banhinho ###*
 70. Ti /*[Turns page to DS06]*
 71. Gui [Looks at verso] Mouse [taps mice in the straw]
 72. EngT Over the haystack
 73. Ti [Turns page to DS07]
 74. MF *Foi porque a galinha picou ali que ele caiu* [points at center of haystack]
 75. Ti *Os mouses estão a fugir*
 76. Gui [Points at mice] *Tem medo*
 77. Ti *Tem medo # depois paum* [hits straw with his hand]
 78. MF *Primeiro queriam voltar para ir aí ca comer isso. e depois haa*
 [Points at mice and then goes across haystack to the right returns to left side of haystack]
 79. Ti [Turns page to DS08]

Annex 5: Transcriptions

80. Gui *E lá foi a sair*
81. Ti *Ela vai romper ali o saco* [points at flour sack]
82. MF *Se calhar /picou o fio e desfiou-se . /depois põe-se com fita cola e pumba*
83. Ti / [Turns page to DS09]
84. Gui /Ah [puts hand on head]
85. Ti [Gestures towards verso] *Ah coitada*
86. EngT Poor fox
87. Gui [Touches fox then touches own chest]
88. MF *Já sabia porque estava aqui* [points at the hook on the windmill] ###
89. Ti [Turns page to DS10] *Parece que está mesmo a caçá-la* [points at the break in the fence and then the fox]
90. MF *E parece que ela vai cair para aqui* [points to the ground in front of Rosie] *mas não* [shakes head]
91. Ti / [Turns page to DS11]
92. MF */Vai cair para trás*
93. Ti *Caiu no carrinho* [points at cart]
94. EngT /In the cart
95. Gui / [points to the end of the fence] ### */foi aquilo* [looks at previous pages of the book . opens page at TP] [points to the car in recto] *foi aqui*
96. Ti / [Turns page to DS12]
97. MF */Vês que ela /caiu daqui Sandie . estava /ali e depois caiu assim*
98. MF / [Points at break in the fence]
99. MF / [Moves back . bends over and mimes falling]
100. Ti */BAUM e elas vão atacá-la* [Follows an imaginary trajectory from fox to the far right beehive]
101. Gui [Points to last beehive] *Vão cair . pois casa*
102. Ti / [Turns page to DS13]
103. MF */Nós não estamos a falar inglês*
104. Ti *Zzzz zzzz zzzz as bees* [points to the fox in recto] . a bee . */pshhh zzzzzz* Ti / [continues buzzing his finger off the book along the table and then off the table]
105. Gui */Querem comê-la* [follows bees with his finger from verso to recto]
106. MF */Nem sabemos contar a história*
107. Ti */##* [Turns page to V02]
108. Gui *Hora de jantar*

Annex 5: Transcriptions

109. Ti *Mesmo à hora do jantar*
110. EngT Back in time for dinner
111. MF [Points at the straw in the hen house] *Eu vi aqui um ovo*
112. Ti [Closes book]
113. Gui [Opens on V02] [looks at page] *Onde está o ovo?*
114. Mf [Points to straw]
115. Gui *Ai é*
116. MF *As pontinhas laranjas são ##*
117. Ti [Closes book]
118. Gui [Points at fox on back cover] *Olha ela . estão laranja as patas*

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 1 Retell B
Ti + Gui + MF

Total 03m 58s

Retold a second time, mostly in Portuguese. Transcribed one or two occasions due to use of English, references to other activities in English or conversations around the book in class

Exerpt 1 On TP [04m 57s - 05m21s]

[The children all try to show the route Rosie takes, using their fingers to indicate where she went. Gui notices the house in recto and points to it]

Gui *Ela não passou por aqui*

Ti *Pois não* [shakes head]

Exerpt 2 On DED [05m 26s - 05m 30s]

MF [Points to the words] Seven e six

EngT For Wendy and Stephen

Exerpt 3 On DS02 [05m 50s - 06m 04s]

Gui [Puts hand on recto] *Pêras . estão aí pêras .*

MF [Points at the eggs in the nest] Meg's eggs

Gui *Pêra*. olha* [points at the eggs]

MF [Points at the pears] *Pêras*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

EngT Pears
Ti [Turns page to DS03] [points at nest with eggs] Meg eggs
Gui Megs eggs ##
MF [Points at eggs in next and looks closely]

Exerpt 4 On DS05 [06m 22s - 06m 27s]

Ti [Points to the bird in recto] *Isto é o bird a fugir*

Exerpt 5 On DS06 [06m 30s - 06m 42s]

Gui / [Points at sun] [uses hand to show a rising sun]

Gui / *O sol*

Ti *O sol vai ### ###*

EngT The sun . yeah

MF Sunny [uses her hand to make a wavy dance movement] *alguém à porta* [giggles]

Exerpt 6 On DS10 [07 m 34s - 07m 46s]

Gui [Peers at bottom corner of verso] *É um cavalo? ah não é este* [points to the end of the cart]

Ti [Peers at corner of verso] [] *Trigo*

EngT Um hum . corn

Exerpt 7 On DS13 [08m 28s - 08m 35s]

Gui [Points at house in recto] *Olha aqui uma casa . passámos por aqui .*

Ti *Passamos por aqui sim senhor* [points towards house]

Gui *Sim senhor* [nods head]

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 2 Retell A
MA + FranC

Total 03m 35s

01. EngT Hello . can you read the story . can you remember the name?
 [puts book in front of children] can you remember the name?
02. FranC Um
03. EngT Rosie's []

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

- | | | |
|-----|-------|--|
| 04. | All | Walk |
| 05. | EngT | That's right |
| 06. | MA | [Turns page to HTP] Rosie's walk [turns page to TP] |
| 07. | FranC | <i>Tá aqui o caminho que ela foi . onde é que tá a primeira coisa?</i>
[Looks around the DS] |
| 08. | MA | [Points to the hen hutch] |
| 09. | FranC | Hu? hum? [looks across DS] [points at the hen hutch . looks across DS searching for something] <i>primeiro foi</i> [makes funny noises with his lips] [moves finger along bottom of verso, across title and stops at the pond] |
| 10. | MA | [Imitates FranC's route, then stops and thinks what she ought to say] |
| 11. | FranC | [Turns page to DED] [] |
| 12. | EngT | For Wendy and Stephen |
| 13. | MA | [Turns page to DS01] |
| 14. | FranC | <i>Um /a fox tá a tramar</i> |
| 15. | MA | <i>/A raposa</i> |
| 16. | EngT | Um huh |
| 17. | | [Silence 2 secs] |
| 18. | MA | [Turns page to DS02] |
| 19. | FranC | <i>Vai bater com o nariz //aqui</i> |
| 20. | MA | <i>//Aqui</i> [points to the rake handle]
[Silence 2 secs] |
| 21. | MA | [Turns page to DS03] <i>Já bateu</i> [points to the rake handle] |
| 22. | FranC | [Points at the fox's face] <i>Isto parece sangue</i> |
| 23. | MA | <i>Mas não é</i> [turns page to DS04] |
| 24. | FranC | [Points at the frogs in verso] <i>Ummm os green frogs vão /jump . e /a fox vai cair</i> |
| 25. | MA | <i>/Saltar</i> |
| 26. | Fra | <i>/</i> [Points to the fox and traces the imaginary trajectory to the pond] |
| 27. | MA | <i>E o pássaro vai vai fugir //</i> [turns page to DS05] |
| 28. | FranC | <i>//Butterfly</i> [Points at the butterfly in verso]
[Silence 9 secs] |
| 29. | ALL | [Turns page to DS06] |
| 30. | FranC | <i>/ Mouse</i> [points at the mice in verso] |
| 31. | MA | <i>/Ela vai ficar debaixo das palhas</i> [Points at the fox then to the middle of the straw pile] |
| 32. | ALL | [Turns page to DS07] |

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

[Silence 3 secs]

33. FranC *Um . /está com a cauda por cima* [points to the fox's tail]
34. MA [Turns page to DS08]
35. FranC Flour [points at sack in recto]
36. MA */Vai puxar e vai abrir* [follows thread with finger from Rosie's leg to the sack] [Turns page to DS09]
37. ALL [Look at the DS]

[Silence 4 secs]

38. MA [Turns page to DS10] *//Ela vai saltar* [points at the empty cart]
39. FranC *// Vai cair* [points at the empty cart] *vai cair aqui .* [points to the beehives in recto]
40. MA *Mas vai saltar*
41. FranC *Ah pois . saltar .* jump
42. MA [Turns page to DS11]
43. ALL [Look at the DS]

[Silence 3 secs]

44. MA *Depois /vai para as casas das /das abelhas* [points to the beehives in recto . turns the page to DS12]
45. FranC *E as bee vão atrás dela*
46. MA */Pois vão* [turns page to DS13] */isto aqui amarelo deve ser mel* [points at the mass of bees in recto]
47. ALL [Look at the DS]

[Silence 3 secs]

48. MA [Turns page to VB]
49. FranC *Foi o ## que esqueceram-se de ## de fechar lá* [looks at page] [points to the flowers in bottom right corner] flower
50. MA [Looks at page]
51. [Silence 6 secs]
52. FranC *Tá ali . /uma casa/* [points to the buildings in lower left corner]
53. MA *São muitas casas*

[Silence 7 secs]

54. MA [Closes book]

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 2 Retell B
MA + FranC

Total 02m 47s

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

01. EngT Can you tell me the name of the book?
02. MA /Rosie's walk [turns page to HTP]
03. ALL [Turn page to TP] [point at the hen hutch] [look across DS]
[Silence 5 secs]
04. FranC [Points at the squirrel in recto] *tá ali um esquilo*
05. EngT A squirrel . yeah
[Silence 5 secs]
06. FranC Oh [points at the rabbit in verso] *tá ali o coelho*
07. EngT /A rabbit
08. MA /[Turns page to DED . turns page to DS01]
09. FranC /Fox . *a fox tá a tramar* [points to the fox]
10. MA [Turns page to DS02] *Vai bater com o nariz /aqui* [touches the rake handle in verso]
11. FranC *E tá com a cauda para cima* [touches the fox's tail] [follows the decoration on the tail with his finger from the bottom of the tail to the tip] *primeiro tá aqui e depois é assim*
12. MA [Turns page to DS03]
[Silence 4 secs]
13. FranC *Agora é para assim . a cauda* [follows the decoration on the tail with his finger from the bottom of the tail to the tip, accentuating an 's' shape]
14. MA *Sim tá para cima* /[turns page to DS04]
15. FranC */Tá como um ésse . os green frogs:*
16. MA *:Vão saltar*
17. FranC *Vão saltar . jump*
18. MA [Turns page to DS05]
[Silence 7 secs]
19. FranC *O pássaro:*
20. MA *: Já /fugiu*
21. FranC */Já fugiu*
22. MA [Turns page to DS06]
23. FranC /[Points to the mice in recto] mouse
24. MA *A raposa vai ficar debaixo* [points to the centre of the haystack]
25. FranC *Da palha* [turns page to DS 08] *tá ali uma cabra* [points at the goat]
26. EngT A goat
27. MA [Turns page to DS08]

Annex 5: Transcriptions

28. FranC [Still looking at the corner of DS07] *O mouse fugiu* [looks at DS08] [points at the goat in verso] *tá ali a goat* . /flour [points at the sack]
29. MA *A galinha vai puxar o pé e o saco vai cair* [turns page to DS09]
30. FranC [Peers at verso] *Tá ali outra vez a goat*
31. MA [Turns page to DS10]
32. FranC *Vai saltar e depois vai até às casa de bee* [points to the cart then follows an invisible trajectory to the beehives in recto]
33. MA [Turns page to DS11]
34. FranC *Ah . ## . house das bees*
35. EngT /Beehives
36. MA /[Turns page to DS12]
37. FranC /*Tão ali as bee* [points to the bees in the first hive]
38. MA *Pois estão . /saíram da casa*
39. FranC */E a galinha é amiga*
40. EngT Uh ha . she went under the beehive
41. MA [Turns page to DS104]
42. FranC *Esta tá quase a picar* [points to the end of the stream of bees in recto]
43. MA *Vão picar umas .vão picar todas* [turns page to VB]
44. FranC Flower [points to the house then at tall flower] flower . flower [points to lower flowers]
45. ALL [Look at page]
[Silence 3 secs]
46. FranC /*Tá ali um monte* [points to the tree behind the house]
47. EngT A tree . Ok that's lovely thank you

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 3 Retell A
M^aC + Caro + Ter

Total 03m 17s

01. Ter [Opens book on HTP] Rosie's walk
02. EngT Rosie's walk . yeah
03. Caro [Turns page to TP]
04. Ter [Helps Caro]
05. ALL Rosie's walk

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

06. Caro [Points to hutch in verso and moves across DS with her finger to the hives in recto]
07. Caro Ueeeeeeeeeeeeeeeeeeeeeeeeeeeeeeee
08. Ter Eeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeee
09. Ter [Moves across DS with her finger from the tower in centre to the hives in recto]
10. M^aC Eeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeee
11. M^aC //[Takes Caro's finger and moves it back to the hutch]
12. M^aC //Ueeeeeeeeeeeeee up
13. Caro //O passeio da galinha
- M^aC [Turns page to DED] [points to words] *We dee boo war ca ru*
14. ALL He he he
15. M^aC [Turns page to DS01]
16. Caro *Uau*
17. M^aC *É tão giro estar aqui a passear*
18. Ter [Tries to stop M^aC from talking] [looks at DS] //Um [points to the fox] fox
19. Caro // [Places finger on fox and moves it through DS to Rosie]
20. Caro //Ueeeeeeeeee
eeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeee . argh
21. EngT The fox . Rosie the hen
22. Ter Wen for a walk
23. EngT Went for a walk
- Ter [Turns page to DS02] [points to the fox] *a raposa /vai blarch nose*
24. Ter [Touches the rake then touches her nose]
25. EngT Hit his nose
- Ter *O ancinho e vai-se /picar* [looks at recto and points to the nest in recto]
26. M^aC /####
27. M^aC *Agora ## egg es ooo va va va*
28. M^aC [moves hand like a spider from recto verso along the top of DS] [turns page to DP04]
29. Caro *Auw ###*
30. Ter [Covers mouth with hand] Argh
31. M^aC *Auuua*
32. Ter [Turns page to DS04]
33. M^aC Uap uap uap

Annex 5: Transcriptions

34. Ter Round the pond
35. Ter [Uses hand to demonstrate around]
36. EngT Round the pond
37. Ter */E a fox vai cair em cima do pond*
38. Ter */[Points to fox then to the water in the pond]*
39. Caro *//Isto é o quê? ah*
40. Caro *//[Points to the water in verso]*
- Ter *//A butterfly . a butterfly a fugir . /green frogs jump ./e o bird vai fugir*
41. Ter *//[Points to the butterfly and then waves it off]*
42. Ter */[points to the frogs and waves them away]*
43. Ter */[Points to the bird in recto]*
44. Caro *//[Turns page to DS05]*
45. M^aC *//Ele tá ali . vês?*
46. M^aC *//[Points to bird in recto on DS04] [moves finger onto bird in recto DS05]*
47. [Silence 3 secs]
48. Caro *Vai ficar aqui a ver /[points to the bird in recto]*
49. Ter */[Points to bird in recto]*
50. Caro [Turns page to DS06]
51. M^aC A mouse . a mouse [reaches across to point to verso]
- Ter *A mouse [points to mice in verso] a /raposa vai cair aqui . para baixo da palha . [to Caro] não sei porque ela anda sempre a saltar*
52. Ter */[Points to fox then to haystack]*
53. Caro */He he he*
54. Ter */[Turns page to DS07]*
55. M^aC *Uau*
56. Ter *Ooo*
57. ALL [Looks at verso for 2 secs]
- Ter *Já está [turns page to DS08] ah a flour vai cair em cima do fox . he he [turns page to DS09] ah /na na na na*
58. Ter [Points to Rosie's leg and follows the thread to the flour sack]
59. Ter */[Points to flour and nods head]*
- Caro */Ficou aqui a cair*

Annex 5: Transcriptions

60. Caro / [Points to flour falling from sack]
61. Ter [Turns page to DS10]
62. M^aC / Good bye
63. Caro / *Porque é que tu puxas para aí Ter?*
Ter *É . olha* [points to the beehives in recto] *colmeias . / agora a*
fox vai cair para cima o carro
64. Ter / [Points
to the fox and then to the cart]
65. Caro / *Porque é que tu puxas para aí Ter?*
66. Ter / [Turns page to DS11] [turns page to DS12] *Beehives .*
under the beehives
67. M^aC [Turns page to DS13] / *Vrrrvvvvvvvvvvazzzzzzzzzzz*
68. M^aC / [wiggles her fingers]
69. Ter [Covers mouth with hand] *Arh*
70. Caro *Zeeeeuuuuuhhhhhh arh* [grabs M^aC]
71. Ter *Pic pic pic pic* [grabs Caro]
72. ALL [Grab each other and giggle]
73. Ter [Turns page to V02]
74. M^aC *Adeus* [waves at book] [waves at Cammy] *bye bye*
75. Caro // *Adeus* [waves at ceiling]
76. Caro // *Bye bye*
77. Ter // [Holds book silently]

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 3 Retell B
M^aC + Caro + Ter

Total 03m 28s

Book is open on HTP]

01. Caro (In a silly voice) *Rosie's walk*
02. Ter *Rosie's walk* [turns page to TP]
03. ALL *Rosie's walk*
04. Ter / *Nah nah nah nah nah nah nah nah nah nah nah nah*
nah nah
05. Ter / [With her finger traces a wiggly line across DS from verso
to recto]]
06. Caro *Nah* [points at the hutch in verso] [points to words in recto]
Rosie's walk

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

07. Ter Rosie's walk
08. M^aC [Turns page to DED] *azi cookie as e port*
09. ALL //[Giggle]
10. EngT //Ha ha for Wendy and Stephen
11. Ter [Turns page to DS01] /A fox /a ai [] points to words in recto] walk
12. Ter [Points at fox]
13. Caro /A fox
14. EngT That's right . Rosie the hen went for a walk
- Ter [Turns page to DS02] /E a fox . *vai cair aqui . vai-se picar e vai /bater com o nose*
15. Ter [Points at fox then at the rake handle]
16. Ter [Points at fox's nose and connects it to the rake handle with her finger]
17. Caro *É um ancinho*
18. Ter *É um ancinho . //ovos* [points at eggs in recto]
19. M^aC //Que focinho lindo [strokes the fox] . *é na boa*
20. M^aC //[Touches her nose]
21. Ter [Turns page to DS03]
22. M^aC [Nods her head] *É na boa*
23. Ter *Pois . é na boa*
24. M^aC [Points to the rakes teeth] *OUCH*
- Ter [Turns page to DS04] *Ah . /a bird está a fugir . /green frog vai saltar e a //butterfly vai fugir . /e a fox vai cair*
25. Ter [Points to the bird]
26. Ter [Points to frog and waves him away]
27. Ter //[Points to butterfly and waves it away]
28. M^aC //butterfly *vai fugir*
29. M^aC //[Points to butterfly and waves it away]
30. Ter [points to fox and then to the water]
31. Caro [Points to bird] *Mas o bird /vai ficar aqui* [points to bird] *olha aqui*
32. Ter [Turns page to DS05]
- M^aC [Points towards fox] *OUCH . /tá tudo a pingar*
33. M^aC [Points at the water drops around the fox]

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

34. Caro /*E até os filhotes*
35. Caro /[Points to smaller water drops to right of verso]
36. Ter *Yac que nojo*
37. M^aC *Olha aqui . a mãe deve ser muito gorda por ter esses filhotes todos*
38. M^aC [Points to the smaller drops to left of verso]
39. Ter [Turns page to DS06] Ah a coisa []:
40. Caro : *Tá quase a apanhar*
41. EngT Over the [] //haystack
42. Ter //Haystack
43. Caro // [Mimes going over a high haystack] Wheeeee
44. Ter *A fox vai cair e a mouse*
45. Ter [Points to fox, then centre of haystack then mouse]
46. Caro E a mouse?
47. Ter ### [turns page to DS 08]
48. M^aC (Using a silly voice) ### ### *as palhinhas vão ## ##*
49. M^aC [Wiggles her fingers over the book]
50. [Silence 2 secs]
51. Ter [Turns page top DS08]
- M^aC [Points to the top of the haystack on DS07] /*Uau eu tenho muitas penas . sou uma galinha forte* [nods head]
52. Ter [Turns page back to DS07]
53. Ter [Turns page to DS08] *Cabra*
54. M^aC *Cabra sim*
55. Caro /*Já estiveram aqui . eles*
56. Caro /[Points to the haystack in verso]
57. Ter *Agora vão para aqui* [indicates the area in front of the mill]
- M^aC [Points to the beaver creature] green green . *um rabbit*
58. Caro Rabbit
59. Ter [Puts her hands against each of her friends mouths to stop them talking] [points to the fox] *Aqui:*
60. M^aC [Points to the flowers in the tree in verso] :Flowers [jabs the flowers with her finger]
61. Ter /Flowers
62. Ter /[Runs finger along the flowers in lower verso]
63. Caro Flowers
64. Ter [Points to Rosie] A hen *tá a puxar o pé .*

Annex 5: Transcriptions

- [illegible]

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 4 Retell A
Dan + Rod + FranS

Total 02m 20s

Dan starts opening book

- | | | |
|-----|-------|--------------------------|
| 01. | Dan | <i>Eu é que viro</i> |
| 02. | Rod | <i>Eu leio . eu leio</i> |
| 03. | Dan | <i>Eu viro</i> |
| 04. | FranS | <i>Também eu leio</i> |

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

05. Dan *Eles estão sempre:*
06. EngT /: What's the name of the story?
07. EngT /Closes book and displays front cover
08. Rod (In a strange voice) Rosie Walk
09. EngT Pardon?
10. FranS *Não é ela anda dá puns*
11. Dan *Não é nada . vocês são tolos*
12. Rod *Dá puns*
13. EngT [Points to the title words] What's the title of the story?
14. Dan *Não me lembro*
15. EngT Ro/sie's walk . well done
16. Rod /sie's walk
17. Dan //[Opens the book]
18. Rod //Rosie's walk
19. FranS //Rosie's walk
- [Interruption 17s Children change places: Rod + Dan + FranS]
- Book is open on DSP01
20. ALL Rosie's walk
21. Dan [Turns page to DED]
22. ALL Rosie's walk
23. Dan [Turns page to DS01] *A galinha foi //dar um passeio*
24. FranS //Dar um passeio
25. Rod //Dar a um passeio
26. FranS /Fox
27. FranS /[Points to fox]
28. Dan Fox
29. Rod // #
30. Rod //[Points at Rosie]
31. FranS //Atacar a galinha
32. FranS //[Points at Rosie]
33. Dan *Ai . vocês estão tolos* [turns page to DS02]
34. Rod */Vai bater no ancinho*
35. Rod /[Points to the rake handle]
36. FranS [Touches own nose] #####
37. Rod [Touches own nose] *O nariz*
38. FranS *No nariz . na couve*
39. Rod [Points at fox] *Ó ##*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

- | | | |
|-----|-------|---|
| 40. | Dan | ### [turns page to DS03] / <i>vai cair no rio</i> . |
| 41. | FranS | /[Points at bird in recto] ###: |
| 42. | Dan | : <i>Vai cair aí no rio</i> /[turns page to DS04] |
| 43. | Rod | /No rio . no rio |
| 44. | FranS | <i>Chap</i> |
| 45. | Dan | <i>Chap</i> . splash /[turns page to DS06] (using a sing song voice) <i>vai cair na palha</i> /[turns page to DS07] |
| 46. | Rod | /Splash |
| 47. | Rod | /Ela é muito pesada |
| 48. | Dan | /Plong |
| 49. | FranS | /Phewr |
| 50. | FranS | Plink . /plonk plink |
| 51. | Rod | /Plonk plink |
| 52. | Dan | [Turns page to DS08] / <i>Vai cair na farinha</i> |
| 53. | Dan | /[Touches sack in recto] |
| 54. | Rod | /Olha ali ## ## |
| 55. | Rod | /[Points to sack in recto] |
| 56. | Dan | <i>Porque ela tá a picar:</i> |
| 57. | FranS | : /FOX . /dá para a fox andar / <i>distraída</i> |
| 58. | FranS | /[Points at fox] |
| 59. | FranS | /[Runs his finger from sack to fox and back again] |
| 60. | Dan | /[Turns page to DS09] Ha ha ha |
| 61. | Rod | [Points to fox] <i>Tá distraída</i> |
| 62. | FranS | [Runs finger along spilt flour] Flore |
| 63. | Dan | <i>Oiii é</i> [turns page to DS10] |
| 64. | Rod | [Points at beehives in recto] <i>Fava tem ###</i> |
| 65. | Dan | <i>Nas ###</i> [turns page to DS11] <i>Tá UEEEEEEEEEEEE iii</i> |
| 66. | FranS | [points at Rosie] <i>Ai é</i> |
| 67. | Dan | [Turns page to DS12] |
| 68. | FranS | Rosie's weeks [imitates a hand movement associated with under] |
| 69. | Dan | Ba da ba da ba da ba da [turns page to DS13] |
| 70. | FranS | <i>Wi se #####</i> [uses his hand to show movement from left to right] /[looks at Dan] |
| 71. | Rod | /[Points to the bees in recto] /o mel tá a sair . o mel tá a sair |
| 72. | Dan | [Grins at FranS] |
| 73. | Dan | <i>Onde está o mel?</i> |

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

74. Rod [Points at bees] *Tá aqui . é este amarelo*
 75. FranS /Was da big *dabelhas*
 76. Dan /[Turns page to VB] *À hora do almoço*
 77. FranS [Closes book]
 78. Rod *Podemos contar outra vez?*
 79. EngT OK
 80. Rod *Ué iá*

SCHOOL 01 - Rosie's Walk
 7th May 2009

Group 4 Retell B
 Dan + Rod + FranS

Total 02m 15s

Book is open on HTP

20. ALL Rosie's walk
 21. FranS [Turns page to TP]
 22. ALL Rosie's walk
 23. Rod Rosie's walk
 24. Dan /*Ela faz o caminho* [points to hen hutch] [traces a route from verso to recto and pauses on beehives]
 25. FranS /[Points to the pond in recto] *whats di pond . /around di yard . //de rooo uuuund*
 26. FranS /[waves over the DS]
 27. EngT //The farmyard
 28. FranS // [waves over the DS]
 29. EngT Around the farmyard
 30. Dan [Looking at the beehives] #####
 31. FranS *Não não . assim* / [points at hen hutch and then slowly moves from verso to recto]
 32. FranS / *Vrrum . verrum . verrum . /verrum . verrum . verrum*
 33. Rod / [Points to pond in recto]
Vrrum vrrum vrrum
 34. Dan *Depois vai para ali* [points to the haystack recto]
 35. FranS *Não . vai para aqui* [points to fence]
 36. Dan *E depois para ali* [points to the mill in recto]
 37. FranS *E depois para ali* [points to fence]

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

38. Dan *Podemos virar a p/ágina?* [tries to turn the page] [turns page to DED]
39. Rod */Ágina* [looks at EngT and smiles]
40. FranS Rosie's walk
41. Dan *Ar iii ha ha ha* [turns page to DS01]
42. FranS */Fox . fox*
43. FranS */[Points to the fox]*
44. Rod *[Points towards the fox] Fox*
45. Dan *Tá a fazer um plano*
46. FranS *Não . ideias*
47. Dan *Não* [tries to turn page]
48. FranS *Não . (to Dan) ela tava a tramar . ela tava a tramar as cenas . TRAMAR CENAS*
49. Dan *AHHH . /até estou a tremer*
50. Dan */[Turns page to DS02] Uá . vai cair /aqui*
51. Dan */[Touches the rake handle]*
52. Rod */Uis uis uis* [points to the rake's teeth]
53. FranS */Não da bi to walk /[points at own nose]*
54. Dan */[Turns page to DS03] Ha ha ha*
55. Rod *[Points at rake] /[points at own nose] Tá tóqui*
56. FranS */[Leans across the page with his torso] lllll uuuuu*
[gives the page a kiss]
57. Dan *Tóqui? tu? uá tá a dar um beijo*
58. Dan *[Turns page to DS04]*
59. Rod *[Kisses the tree in recto]*
60. Dan *Uá /[waves hand]*
61. FranS */[Points at bird in recto]*
62. ALL Bird
63. FranS *//[Points at fox]*
64. Dan *//[Points towards the fox then to the pond] [turns page to DS05] Ele vai cair no rio*
65. Rod *//[Points towards the fox] Fox*
66. Rod *Vai cair no rio*
67. FranS */SPLASH*
68. Dan */SPLASH*
69. Rod *[Points at a large water drop] Esta é mais maior do que as outras*
70. FranS *Olha /ao bird*
71. FranS */[Points at bird in recto]*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

72. Rod Bird
73. Dan [Turns page to DS06]
74. Rod Bird
75. Dan *Agora /vai cair na palha*
76. Dan / [Points towards the haystack]
77. Rod *É vai vai*
78. FranS [Points to the mice in verso] Was *da* mouse . sweet mouse
79. Dan [Turns page to DS07] *Ho ho . vai cair na palha . caiu*
80. Rod ## mouse
81. Dan [Turns page to DS08] *Vai /cair na farinha*
82. FranS /### a mouse
83. Dan [Turns page to DS09] *Vá baum*
84. FranS [To Dan] [Points at open sack] Fam i li # *a ideia do ###*
85. Dan He he he . /family?
86. Dan / [Turns page to DS10]
87. Rod (Singing to a tune they know) Family . my family [points at fox] *o que uuu* [points into the air with his index finger]
88. Dan He he he ah
89. FranS *Vuu* /plash
90. FranS / [Turns page to DS11]
91. Dan PLASH
92. FranS [Turns page to DS12] [uses an action with his hand to represent 'under'] *oonda*
93. Dan Da da da DA ### [turns page to DS13]
94. Rod [Points to Rosie] *Volta a casa*
95. Dan *Mel mel mel mel mel mel*
96. FranS Brrrrr
97. Dan [Turns page to VB]
98. Rod *Acabado . vamos embora*
99. Dan *Espera . ó meu*
100. FranS *Espera por mim*

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 5 Retell
In + JF + Fran

Total 03m 51s

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

01. EngT Can you remember the name of the story?
02. [Silence 6 secs]
03. EngT Rosie's?
04. JF /Rosie's walk
05. Fran /Rosie's walk
06. In /Walk
07. EngT Ok
08. JF [Opens the book on HTP] /[turns page to TP]
09. Fran /(In a bored voice) Ros/ie's walk
10. In /Walk
11. JF [Points to the hen hutch] [11 secs]
12. EngT Ha ha ha Rosie? Rosie the hen? Rosie's walk?
13. Fran /[Points to the words recto]
14. Fran /Rosie's walk
15. EngT OK . turn over the page
16. Fran [Turns page to DED]
17. EngT /For Wendy and Stephen
18. JF /[Turns page to DS01]
19. Fran *A raposa argh* [covers mouth]
20. JF [To Fran] A fox
21. Fran A fox hum hum hum (using a sing song story voice) #####
22. EngT He was a hungry fox
23. JF [Makes a slurping noise] [turns page to DS02] [points to the rake handle]
24. Fran *Ela vai cair #*
25. JF *No ancinho*
26. In *Vai bater*
27. JF *Com o nariz no ancinho* [turns page to DS03]
28. Fran *Baum*
29. JF Nose [touches own nose] [points to the rake handle] [turns page to DS04]
30. [Silence 3 secs]
31. Fran *Vai cair com a cabeça no chão*
32. JF */E os sapos vão saltar . e o /pássaro vai fugir //*[turns page to DS05]
33. JF */[Points to frogs and jumps away with his finger]*
34. JF */[Points to bird]*
35. Fran *//Borboleta brummm*

Annex 5: Transcriptions

- | | | | |
|-----|------|--|--|
| 36. | Fran | | //[Swipes the edge of |
| | | the page and zooms into the air] | |
| 37. | JF | Baum [smiles] [turns page to DS06] | over the haystack |
| 38. | Fran | Parece que tem as patas todas queimadas | |
| 39. | JF | Até parece | |
| 40. | Fran | Arhhh [looks at recto] [points to goat] | ela não tem pêlos |
| 41. | EngT | Acho que sim | |
| 42. | JF | [Touches goat's body] | Tem aqui |
| 43. | Fran | [Points to the mice] | Mouse |
| 44. | EngT | A mouse yeah . two mice . one mouse two mice | |
| 45. | Fran | ### | |
| 46. | JF | [Points at Rosie] [turns page to DS07] | Arwww brrrr |
| 47. | Fran | [Points to mice] Isto parece um robô . ### ## castanho | |
| 48. | JF | [Turns page to DS08] a chicken puxou o saco e caiu à //flour | |
| 49. | In | | //Flour |
| 50. | Fran | | //Flour |
| 51. | JF | [Turns page to DS09] Ah ho | |
| 52. | Fran | Puxou o pé e depois arhh /ar a flour caiu em cima da/aa fox | |
| 53. | In | /Flour | |
| 54. | JF | | /Fox |
| 55. | JF | [Turns page to DS10] Vai saltar pró* carro . fox | |
| 56. | Fran | /Ir assim para o carro aí: | |
| 57. | Fran | /[Follows an invisible trajectory from fox to cart] | |
| 58. | JF | :E vai para a casa das abelhas [Turns page to DS11] | |
| 59. | Fran | Como é que se diz carro em inglês? | |
| 60. | JF | Brr brr brr [smiles] [turns page to DS12] Brr [slowly runs finger along the beehives] [points to Rosie] e ela vai ali por /baixo | |
| 61. | Fran | | / Uuup . uma
aranha [points to spider in verso] |
| 62. | JF | Onde? | |
| 63. | Fran | Aí | |
| 64. | EngT | Can you tell me in English? | |
| 65. | JF | Umm fox | |
| 66. | Fran | Caiu na casa das abelhas | |
| 67. | JF | Bees | |
| 68. | EngT | Bees yeah . beehive | |
| 69. | JF | [Turns page to DS13] /Zzzzzzzzzzzzzzzzzzzzzzzz | |
| 70. | JF | /[Follows bees from verso to recto] | |

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

71. Fran /*A raposa fugiu para ali . depois as abelhas voaram atrás dela e picaram-na /oo cheira mal*
72. Fran /[Uses her hand to trace an imaginary trajectory from verso to recto]
73. Fran /[Fans her nose with her hand]
74. All [Giggle]
75. JF [Turns page to V02]
76. Fran *Tá na hora do:*
77. JF :*Jantar . e a fox . arh a*
78. Fran *E a galita*
79. JF *Fugiu*
80. EngT Back in time for dinner
81. JF [Nods his head]

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 6 Retell
Mat + Jac + Ant

Total 07m 50s

01. EngT What's the name of the story . can you remember? what's the name of the story . can you remember? [] Rosie's?
02. Jac Walk [Opens book on HTP] [holds book up to her face]
03. EngT Rosie's walk . can you put the book down Jac?
04. Ant Rosie's walk
05. Jac [Turns page to TP]
06. ALL Rosie's walk
07. Ant *Primeiro vou apontar o caminho dela* [runs finger from verso to recto passing by the different landmarks and ending at the beehives]
08. Jac *E depois*
09. Ant */E depois* [wiggles his finger back to the hen hutch]
10. Jac */Tem duas passagens e /ela vai passar assim assim assim assim assim . e vai para casa* [looks at the title] Rosie's walk
11. Jac /[Traces a path back to the hen hutch]
12. Ant /[Points to the tractor]
13. Ant */E o tractor*
14. Jac [Turns page to DED] Ah
15. Mat *Foi feito por quatro meninos* [rubs finger on words]
16. EngT Hum hum hum . for Wendy and Stephen

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

17. Jac [Turns page to DS01] umm
18. Ant [Points at the fox] *Obrigado*
19. EngT Um he's a hungry fox
20. Jac *Ele tenta comer as galinhas e as raposas comem as galinhas .*
Rosie's [shakes head] *não*
21. EngT Rosie the hen . went for a walk
22. Mat *Ó Sandie sabes que a minha avó . sabes . tem quantos*
pintainhos?
23. Ant /[Points to fox's nose and with his finger draws a line to the rake
handle]
24. EngT */Não sei . ela tem muitos?*
25. Mat [Holds up ten fingers] *Dez*
26. EngT Wow . *será que ela tem uma Rosie . que vai passear na quinta?*
27. Mat *Já temos uma numa caixinha . mas são dois*
28. EngT Ok
29. [Silence 5 secs]
30. ALL [Giggle]
31. [Silence 3 secs]
32. EngT Across the yard
33. Jac Across the yard
34. Ant [Turns page to DS02] [turns book around so that the the edge
of recto is at the bottom] *Isto é assim porque ela vai ter em*
baixo [points to the fox's nose] . *só se ele ficou em pé?* [shrugs
his shoulders]
35. Jac [Brings book back to normal position] *Não estraguem o livro*
[whispers into Ant's ear] [sits back and looks at Ant] *vá*
36. Ant *Aqui não há nada*
37. Jac *Mas assim podemos dizer como nós estamos a dizer*
38. Mat *Em inglês*
39. EngT What happens to the fox? he bangs his [] what is it? his /nose
40. Jac /Nose
41. Jac [Turns page to DS04] [points to the water]
42. EngT Around the []
43. Ant Pond
44. EngT Pond
45. Ant [Turns page to DS05]
46. Jac Ahh
47. Ant SPLASH
48. EngT Splash

Annex 5: Transcriptions

49. Jac Splash [turns page to DS06]
50. Ant Splash
51. Jac [Turns page back to DS05]
52. Ant [Points to bird in recto] ###
53. Jac *A agua está . sabes porque é que ele está a chorar?*
54. Ant */Estes vão saltar para o rabo da raposa*
55. Ant */[Traces a line with his finger from the frogs down the fox's tail to his nose]*
56. Jac *Porque a água tá suja . ela está a chorar porque a água tá suja*
[turns page to DS06]
57. EngT *//Over the hay stack*
58. EngT *//[mimes going over something]*
59. Jac *//[mimes going over something]*
60. Jac [points to goat] *Ena*
61. Mat *A cabra parece toda picada*
62. Jac *Não tá com marcas* [makes curly signs with her finger on the goat] *fizeram marcas em todo o lado nela*
63. Mat *Ó Sandie . tá com marcas?*
64. EngT *É o desenho do pêlo dela*
65. Jac *Ela devia ter umas perninhas como as ovelhas* [turns page to DS07] *ela caiu* [turns page to DS08] *Ai arh*
66. Ant Flour [points to the sack in recto]
67. EngT Um that's right . it's flour . past the mill
68. Mat *Como é que chama-se a raposa*
69. EngT Fox
70. Ant *Ena caiu isto tudo na cabeça* [points to the fox's head] */é porque a galinha leva aquilo e não sabe*
71. Ant /[Points
to the string around Rosie's leg]
72. EngT Um um that's right
73. Jac [Turns page to DS09]
74. Ant Flour
75. Jac Flour . *ai caiu . ah ho /ela tá a ver por causa da fox*
76. Jac /[Points at the goat in verso]
77. Mat *Sandie . o que é isto* [points to the hook at the bottom of the mills wall]
78. EngT *É um ancinho não é? onde ata o fio?*
79. Ant *Sim é*

Annex 5: Transcriptions

80. Jac /*Não se ela puxa isto vira-se e depois isto corta e aí depois segura-se* [turns page to DS10]
81. Jac /[Accompanies her description by pointing to the different places on the mill]
82. Ant /*Parece que ela não vai cair ali . mas vai . e no outro dia quando lemos esta história a Marília foi aí e ela disse*
83. Ant /[points to the fox and indicates towards the carts]
84. Mat /*Ela vai entornar para a casa das abelhas*
85. Mat /[Traces a line with her finger from the fox to the beehives]
86. Ant /*Faz tat a tat a tat a ta*
87. Ant /[Follows the same line with a jumping movement]
88. JAc *E isto é farinha de milho* [points at the bags of corn]
89. EngT Ah ha
90. Jac [Turns page to DS11] ARGHAHHH *tá a cair tá*
91. Ant [Points at the cart] ###
92. Jac [Turns page to DS12] *Arhh e ela passou por baixo*
93. Mat *Ó Sandie eu tenho um dog*
94. EngT You've got a dog? that's right you've got a dog
95. Jac *Eu tenho um cat* [turns page to DS13]
96. Ant *Eu tenho um cat ummm ummm e um bird*
97. Mat *E eu tenho /um fish*
98. Jac /[To Ant] *E um dog*
99. Ant *E um fish também eu*
100. EngT And how about Rosie's walk is it finished?
101. Jac [Touches the bees] *É mel* [turns page to V02] *aah e acabou*

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 7 Retell
FrS + JS + Jo

Total 04m 42s

01. JS [Holds book upright and opens to HTP]
02. EngT Can you /put the book down? can you remember the name?
03. JS /[Closes book . places on table]
04. FrS Rosie
05. JS /Rosie's walk
06. Jo /Rosie's walk

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

07. EngT Rosie's walk . good
08. JS [Opens book on HTP] /Rosie's walk [turns page to TP] /Rosie's walk [turns page to DED] [2 secs]
09. Jo /Rosie's walk
10. Jo /Rosie's walk
11. EngT For Wendy and Stephen
12. JS [Begins to turn page]
13. Jo [Stops JS . looks at the words on DED] For Wendy and Stephen
14. JS [Turns page to DS01]
15. [Silence 3 secs]
16. Jo *Vai dar*
17. JS *Nós só conseguimos contar em português*
18. Jo *Inglês*
19. EngT *Podes contar em português e usar algumas palavras em inglês se quiseres*
20. FrS Ohh
21. JS *Conta como tu pensas tá bem?*
22. JS *A galinha está a fazer um passeio*
23. EngT That's right
24. Jo *E a:*
25. JS *:Raposa . a raposa:*
26. Jo *:Quer comê-la*
27. JS *Quer comê-la*
28. FrS */Até está-se a lambar com a língua*
29. FrS */[Rubs his lips with his fingers]*
30. JS */Um nham nham nham*
31. Jo */[Turns page to DS02]*
32. JS *[Rubs his tummy]*
33. FrS *Vai bater com o /nariz /no no ancinho*
34. FrS */[Touches own nose]*
35. JS */[Touches own nose] [nods head] ###*
36. Jo *E ela vai escapar*
37. JS *O que é /isto vermelho?*
38. JS */[Points to fox's front paws]*
39. Jo *É como foi imprimido*
40. JS */E isto rosa?*
41. JS */[Points to the fox's face]*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

42. Jo *É a cara*
43. JS *É cara* [Turns page to DS03] *tang* [touches own nose]
44. Jo *Tás a ver? /olha aqui como é era . vês . /é rosa como isto é como /isto*
45. Jo */[Turns page back to DS02 and holds the page up so she can refer to the two simultaneously]*
46. Jo */[Touches fox's face in DS02]*
47. Jo *[Leaves page open on DS03]*
48. JS *//Isto aqui é vermelho*
49. JS */[Points to the fox's face in DS03]*
50. Jo *Pois porque já /bateram como o nariz no no lencino*
51. Jo */[Rubs finger up and down the rake's handle]*
52. JS *Aqui* [holds hand up in front of nose] *no lencino?*
53. FrS *No ancinho*
54. JS *No ancinho*
55. EngT *Ha ha . são parecidas não é?*
56. FrS *//É da cor do Cookie*
57. FrS *//[Points towards the puppet]*
58. JS *//[Points to the nest in verso]*
59. JS *Aqui?*
60. Jo *Um ninho*
61. EngT *That's right . can you tell me in English? what's in the nest? e[]*
62. JS *Eggs*
63. EngT *Eggs*
64. Jo */Meg's eggs*
65. Jo */[Turns the page to DS04]*
66. FrS *Tá aqui pois*
67. FrS *[Points to the bird in recto]*
68. Jo *A bird . a bird*
69. JS */Ah butterfly*
70. JS */[Points at the butterfly in verso] . green /frog . espera . ela vai cair para o lago*
71. Jo */[Turns the page to DS05]*
72. Jo *//Jump*
73. Jo *//[Demonstrates an up movement with her hands]*
74. JS *//Jump [puts hand up then demonstrates a falling movement with his hand]*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

75. Jo // *Tá toda suja a água*
76. FrS // *E o pássaro voou*
77. EngT // *That's right*
78. JS // *[Points to the bird in recto]*
79. JS *Está aqui o bird*
80. EngT *A bird . that's right*
81. FrS */Que voou até à butterfly*
82. JS *[Turns page to DS06] Ahh*
83. Jo *Vai saltar à [points to the mice in verso] /como é que se diz ratos em inglês?*
84. FrS */Os ratos vão assustar*
85. EngT *Huh?*
86. Jo *Como é que se diz ratos em inglês?*
87. JS *Mouse*
88. Jo *Mouse*
89. Frs *E ela vai cair na palha*
90. Jo *Ela é demasiado grande para cair numa palha*
91. JS *Pois é*
92. Jo *[Turns page to DS07]*
93. FrS *Aqui vai*
94. Jo *Pumba*
95. FrS *E a palha ficou toda despenteada*
96. JS *Parece um cabelo*
97. Jo */###*
98. Jo */[Turns page to DS08]*
99. JS *[Points to the beaver in verso] Isto é o que?*
100. EngT *It's a beaver*
101. JS */Uma beaver*
102. Jo */Uma castor*
103. JS *Um castor?*
104. Jo *Um caster [nods head]*
105. FrS *Pois também acho que deve ser um castor . os castors é que são assim*
106. Jo *Já viste . que são parecidos*
107. Jo *[Points to the beaver then the fox, and referring to the lines drawn on their body to represent fur]*
108. JS *[Points to the bag of flour]*
109. Jo *Vai cair*

Annex 5: Transcriptions

110. JS [Points at Rosie] *Como é que ela sabe que está aqui pendurado?*
111. Jo *Olha porque /sabe porque o porque o*
112. JS [Turns page to DS09] [peers at the flour in verso]
/Aii
113. JS [Nods his head enthusiastically] *ploff*
114. Jo *Offf . splosh*
115. JS */Pois vai /comer a folha*
116. FrS */Agora aquilo /caiu em cima dele* [points to his own head]
117. JS [Turns page to DS10] Ahh [looks at beehives in recto]
118. FrS [Points to the bottom cart in verso] *Tá aqui mais sacos . de trigo*
119. JS *É trigo*
120. Jo *Trigo*
121. FrS [Points to the empty cart] *E ela vai cair em cima do carro*
122. Jo *E o /carro vai para trás vrummm*
123. Jo [With her finger follows the imaginary trajectory across verso and recto to the beehives]
124. JS */Até vrrr*
125. JS [Points at beehives in recto]
126. Jo *As abelhas*
127. Jo [Turns page to DS11]
128. JS *Ahh ahhh ahh*
129. FrS *Bum*
130. Jo [Turns page to DS12]
131. Jo *//Foi under*
132. Jo *//[Uses a hand movement to demonstrate under going left to right]*
133. JS *//Arrrrrrrrrrrrrrrrhh boom*
134. Jo */Foi por baixo ptchuuu* [uses other hand movement to demonstrate under in the opposite direction]
135. JS [Turns page to DS13] [looks at fox in recto] Ahh eeee
136. FrS *E a raposa foi-se embora*
137. JS [Pretends to run using his hands] Ahhhh eeeeeee
138. Jo */Parecia que ela tinha mel*
139. Jo [Turns page to VB] *À hora certo do jantar . /na ho . ra cer . tá de jantar*
140. Jo [Follows the words with her finger associating each one to a sound in her sentence]

Annex 5: Transcriptions

141. JS *Ou se calhar vai chocar um ovo?*
 142. Jo *Para comer*
 143. FrS *Ou se calhar vai comer o relógio*
 144. ALL /He he he
 145. EngT /Um relógio?
 146. Jo *As galinhas comem milho*
 147. JS *Pois* [closes book and looks at back cover]
 148. Jo *Acabou-se a história*

SCHOOL 01 - Rosie's Walk
 7th May 2009

Group 8 Retell A
 Cat + Ped + MM

Total A 02m 06s

01. Ped [Holds book upright and looks at the front cover]
 02. EngT Can you tell me the name of the book? can you remember?
 [places book flat with front cover facing up onto the table]
 03. MM Rosie's walk
 04. EngT Rosie's walk . good well done
 05. Ped [Turns page to HTP]
 06. ALL Rosie's walk
 07. Ped [Turns page to TP]
 08. ALL Rosie's walk
 09. Ped [Turns page to DED]
 10. MM *Tá escrito para dois meninos*
 11. EngT That's right . Wendy and Stepehn . ah ha . good
 12. Ped [Turns page to DS01] [looks at the fox] *A raposa . estava .
 tinha fome*
 13. EngT That's right . the fox was hungry
 14. Ped [Turns page to DS02] *Vai bater com o nariz*
 15. Cat *No ancinho . um ancinho*
 16. Ped [Turns page to DS03] *Tá a bater com o nariz* [turns page to
 DS04] */vai cair na [] vai cair na água*
 17. Cat /### ###
 18. Cat *Suja*
 19. Ped [Turns page to DS05] *Deve estar muito:*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

20. MM : Plosh
21. Ped Plosh ### [turns page to DS06] *vai cair na palha do mouse*
22. MM Mouse
23. Ped [Turns page to DS07] *Ah já caiu*
24. MM [Turns page to DS08]
25. [Silence 3 secs]
26. Ped [Points to the sack] Flour
27. EngT Flour yes
28. MM [Turns page to DS09]
29. Ped [Points to flour] Flour [turns page to DS10] [points at sacks in cart] flour
30. MM *Não é flour*
31. Ped [Looks at EngT] [nods head]
32. EngT *É trigo não é? /corn . corn*
33. MM / [Shakes head]
34. MM [Turns page to DS11] [runs finger along DS from cart to beehive] iii
35. Ped Argh [turns page to DS12] *as abelhas vão:*
36. MM : Bees
37. Ped *A bee vai apanhar . vão picar a /raposa*
38. MM / [Turns page to DS13]
39. MM *Toda*
40. Ped [Turns page to VB] *Chegou a casa*
41. MM *Às mesmas horas /do jantar*
42. Ped */Do jantar / [closes book] outra vez*
43. EngT */That's right . in time for dinner*

SCHOOL 01 - Rosie's Walk
7th May 2009

Group 8 Retell B
Cat + Ped

Total B 01m 17s

01. MM Rosie's walk . *posso ir lá para dentro?*
02. EngT */Claro MM*
03. Ped */ [Turns page to HTP] Rosie's walk [turn page to TP] /Rosie's walk*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

04. Cat /Rosie's
walk
05. MM [Gets up from table]
06. Ped [Turns page to DED] *É para dois meninos* [turns page to TP]
[looks at MM] *não queres?*
07. MM *Não* [leaves the room]
08. Ped [Looks at the fox] *Tava . ## com fome* [turns page to DS02]
vai bater com o nariz [turns page to DS03] *já bateu* [turns
page to DS04] *vai cair /no poço*
09. Cat /*Na água*
10. Ped *Vai cair na água* [turns page to DS05] *Já /tá*
11. Cat /*Tá toda suja*
12. Ped /*Tá muito funda . tem aqui muitas gotas enormes* [turns page to
DS06] *vai cair na palha dos mouse* [turns page to DS07]
13. Ped /[Points to the large drops around the fox]
14. Cat /*Já tá*
15. Ped /*Já*
16. Ped [Turns page to DS08] [makes a funny face] [points to the
sack] *Flour* [turns page to DS09] *flour* [turns page to DS10]
17. Cat *Vai /cair*
18. Ped /*Trigo* [turns page to DS11]
19. Cat *Caiu*
20. Ped *Caiu . /no carrr . as abelhas vão picá-lo* /[turns page to DS13]
já picaram-no /todo
21. Ped /[Turns page to DS12]
22. Cat /*A toda*
23. Ped [Turns page to VB] *Chegou às horas certas do
jantar* [closes book]

Annex 5: Transcriptions

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 1 Retell A
Sal + Fi + GonS

Total 03m 15s

Filipa is holding the book

01. EngT Can you remember the name of the story?
02. [Fi and GonS look at each other and grin]
03. Sal Rosie's Talk
04. EngT Rosie's Walk . well done Sal . right Rosie's Walk . very good
05. Fi [Opens book at HTP]
06. Sal Rosie's /Walk
07. Fi /Walk
08. EngT Rosie's Walk yes
09. GonS /Rosie's Walk
10. Fi /[Turns page to TP]
11. Sal Rosie's Walk
12. GonS Rosie's Walk
13. Fi [Turns page to DED]
14. EngT It's for Wendy and Stephen . isn't it?
15. Fi [Turns page to DS01]
16. [Silence 7 secs]
17. GonS *A galinha está a passear*
18. Sm That's right . Rosie the hen went for a walk
19. GonS Walk
20. Sal [Turns page to DS02] Jump
21. GonS [Points to the fox's nose]
22. EngT The fox is going to jump
23. Fi *Ela vai-se picar*
24. EngT Uh ho
25. GonS *Vai bater com o nariz*
26. Sal *Não é nariz é focinho*
27. EngT *Mas nós podemos dizer nose . pode ser?*
28. Fi Nose
29. GonS [Points to the fox's nose] *E agora a raposa vai bater:*
30. Sal [Turns page to DS03] [points to the fox's nose] Ah

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

31. GonS [Points to the fox's nose] *Bateu*
32. Sal *Bateu com focinho* [puts hand in front of nose]
33. EngT With his nose
34. GonS *Bateu-se . bateu com o nariz*
35. EngT That's right
36. [Silence 4 secs]
37. Fi *Ó Sandie?*
38. EngT Yep?
39. Sal / [Turns page to DS04]
40. Fi */Quando é que traz cartões novos?*
41. EngT *É já na próxima*
42. GonS [Jabbing fox with finger] *Agora . agora o:*
43. Sal: [Pointing at words in verso] :Jump
44. GonS *Agora a raposa vai cair*
45. Fi *Eu gosto da raposa*
46. Sal */Ela saltou para o lago*
47. Fi */Estão aqui rãs*
48. EngT That's right
49. Fi *Estão aqui rãs*
50. EngT Rosie walked around the pond
51. GonS */E estão aqui duas rãs e uma butterfly*
52. GonS */[points at the animals as he names them]*
53. EngT Can you tell me in English?
54. GonS */Aqui tá uma butterfly*
55. GonS */[Jabs at the butterfly with his finger]*
56. EngT Butterfly . well done
57. Sal [Turns page to DS05]
58. Fi */Aqui também há uma butterfly*
59. Fi */[Points to the bird in recto] [touches her face and grins]*
60. GonS *Mas /olha tá a voar*
61. GonS */[Points at the bird in recto]*
62. Fi *E só se vê um bocado*
63. Sal *### ###*
64. Sal [Turns page to DS06] [points to the hay in verso] *Vai cair dentro da na palha*
65. GonS *Vai cair na palha e a cara dela vai ficar /aqui . /e o rabo dela vai ficar aqui*

Annex 5: Transcriptions

66. GonS / [Points to the place in the pile of hay where the fox's head will be on next page]
67. Sal / [Turns page to DS07] *Au .* / [makes funny sounds and points to the goat]
68. Gons */Os ratos vão-se embora . olha a vaca* [points to the goat]
69. Fi / [Turns page to DS08]
70. AL */Não é uma vaca . /é um cabrito*
71. Fi */É um mé mé*
72. Sal *Não é um mé mé . é uma cabra*
73. Fi *O meu avô tem uma cabra . duas*
74. GonS [Points to the sack of flour] *Olha agora vai cair para:*
75. Sal [Pointing to the sack of flour] : *O saco de farinha vai cair para cima dela* / [turns page to DS09]
76. GonS */Vai vai cair .* [Points to the flour] flour
77. EngT Flour . well done GonS
78. Fi [Turns page to DS10] *Eu sei o que /isto é . /milho*
79. Fi / [Points to the sacks in the cart]
80. Sal */Vai cair para o carro . //vai cair para o carro . e depois vai para []*
81. Sal // [Points to the cart]
82. EngT *//É trigo não é?*
83. Fi [Turns page to DS11]
84. Sal *Aqui* [touches the beehives in recto] *e vai picar-se no rabo*
85. GonS *Vai-se picar /nas abelhas*
86. Sal */No rabo dele . no rabinho*
87. Sal [Touches his bottom and wiggles it]
88. Fi [Turns page to DS12]
89. GonS *E a galinha /está por baixo das casas de abelhas*
90. GonS / [stretches across the page to far right of recto]
91. EngT /Ah ha . the beehives
92. Fi / [Turns page to DS13] *E acabou*
93. Sal [Turns page to VB]
94. Fi *E acabou* [Closes book]
95. Sal [Gets off chair and leaves]
96. Fi [Gets off chair]
97. GonS *Quero ler outra vez*
98. EngT *Queres ler outra vez GonS?*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

99. Fi *Não*
 100. EngT *Podes ler sozinho se quiseres amor*
 101. GonS *Tá bem*
 102. EngT *Queres ver?*
 103. GonS *Sim*

SCHOOL 02 - Rosie's Walk
 7th May 2009

Group 1 Retell B
 GonS

Total 01m 36s

01. GonS [Opens book . flicks through pages to DS01] [puts finger in mouth] [] *a galinha tá a passear* [turns page to DS02]
 02. EngT *Ah ha*
 03. GonS *Agora vai . /agora vai bater com o nariz*
 04. GonS / [Stabs the fox's nose with his finger]
 05. EngT *With his nose?*
 06. GonS [Turns page to DS04] *vai bater no nose .* [turns back to DS03] *já bateu* [turns page to DS04] */agora estão aqui duas rãs e uma butterfly e um passarinho* [Turns page to DS05] */Agora a butterfly tá a voar e as rãs estão de outra cor . e já caiu no pond* [turns page to DS06] *e agora vai cair . /vai ter com a cabeça aqui e o rabo aqui . /e os ratos estão aqui os dois . e o /mé-mé está aqui . o mé-mé .* [Turns page to DS08] [turns back to DS07 very briefly] [turns page to DS08] *Agora vai cair* flour [stabs the flour sack] *para a raposa*
 07. GonS / [Points to the creatures as he labels them]
 08. GonS / [Points to the creatures as he talks about them]
 09. GonS / [Stabs different parts of the haystack as he describes what will happen]
 10. GonS / [Points to the mice]
 11. GonS / [Points to the goat]
 12. EngT *Um hum . on the fox*
 13. GonS [Turns page to DS09] [looks at DS] [turns page to DS10] */Agora vai cair no carro . e vai ficar com o rabo* [turns page to DS11] [looks at DS] [turns page to DS12] *agora . /a galinha está por baixo . das escadas*
 14. GonS / [Stabs the empty cart]

Annex 5: Transcriptions

15. GonS /[Points to
Rosie then runs his finger along the bottom of the beehives
several times]
16. EngT Under the beehives [nods head] . under the beehives
17. GonS [Points to the fox] [] *E a raposa vai picar o rabo* [turns page to
DS12] [turns page to VB] *já acabou* . [indicates towards the
page] *agora vai jantar e vai dormir* [closes book] *já está*
18. EngT Well done GonS . that's fantastic

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 2 Retell
Mat + GonP + Ad

Total 03m 22s

Front cover of book is in view in front of the children

01. GonP Fox
02. EngT Fox . that's right . can you remember the name of the story?
03. Mat Rosie's Walk
04. EngT Rosie's Walk . good boy
05. Mat [Turns page to HTP] Rosie's Walk [turns page to TP]
06. GonP Rosie's Walk
07. Mat [looks from recto to verso] Um . */ela vai por aqui /depois vai
por aqui . /não vai aí. /depois para aqui . /para aqui . /para aqui
. não . /vai para aqui . /depois para aqui . depois para aqui . arh*
[laughs] [turns page to DED] [turns page to DS01]
08. Mat /[Points to the hen house in
verso]
09. Mat /[Points to the
windmill]
10. Mat /[Points to the hen house in verso]
11. Mat /[Points to the pond]
12. Mat /[points to tall house in
verso]
13. Mat /[Points to
haystack]
14. Mat /[Points to the hen house in verso]
15. Mat /[points quickly to several spots in recto
and verso]
16. GonP [Looks from verso to recto several times]
17. [Interruption 00m43s 01m08s]
18. EngT /Can you tell me about the story?

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

19. EngT /[Places hand on top recto corner]
20. Mat *Ela quer comer a galinha*
21. GonP *Mas não consegue*
22. EngT No . ha ha ha
23. Mat [turns page to DS02]
24. GonP *Vai magoar no nariz*
25. Mat *No nose*
26. EngT On his nose
27. Mat [Turns page to DS03] [runs finger down the rake handle in verso] [smiles to himself]
28. Silence [4 secs]
29. Mat *A gal . ó Sandie a galinha não sabe que . que a raposa não . a que anda atrás dela . mas a raposa acaba sempre por aleijar*
30. EngT Um hum
31. Mat *Porque a /galinha sai sempre do lugar*
32. GonP */A raposa também magoa no pé*
33. Mat U uuu [turns page to DS04]
34. GonP *Vai cair para pond*
35. EngT Into the pond . that's right ´cos Rosie goes /around the pond
36. EngT /[Uses hand
movement to demonstrate around]
37. Mat [Points to the butterfly in verso] Butterfly
38. GonP [Nods head] Butterfly [continues looking around DS]
39. Mat [Points to the bird in recto] Bird //[turns page to DS05]
40. GonP //[points to the frogs in verso]
41. Ad //### o que eles estão a fazer
lá em baixo
42. GonP *Sapo*
43. Mat */É porque a ###*
44. Mat */[Points to the bird in recto]*
45. EngT Hum hum
46. Mat *E a galinha continua*
47. EngT Rosie the hen
48. Mat [Turns page to DS06]
49. GonP *Já caiu para baixo da palha*
50. Mat *Os ratinhos estão a subir*
51. GonP [To Mat] *Da mouse*
52. Mat [Turns page to DS07]

Annex 5: Transcriptions

53. [Children look across DS]
54. Mat [Turns page to DS08]
55. GonP *Vai cair /a farinha para cima*
56. Mat /A mill
57. EngT A mill . well done Mat . past the mill
58. Ad *Primeiro tá tudo branco e depois /### pfuwww* [flops with her head on the table]
59. Mat /*Caiu para cima dela*
60. EngT /Ah ha
61. Mat /[turns page to DS09] he he ha ha
62. GonP *Ha ha caiu a farinha . /porque a galinha tinha ummm*
63. Mat /[Turns page to DS10] *Vai cair por cima do carro e vai bater*
64. GonP [Points to the cart in verso] *É neste carro . vai cair*
65. EngT In the cart
66. Mat [Turns page to DS11]
67. GonP [Points to the cart in verso]
68. Mat [Turns page to DS12] [points to the beehives in recto] Bees
69. EngT Bees that's right . under the beehives
70. Ad /*Já está quase acabado*
71. Mat /[Turns page to DS17]
72. GonP *Já acabou*
73. Mat Bees . /*adeus fox*
74. GonP /[Points to the bees in verso]
75. EngT Bye bye fox
76. Mat [Turns page to VB] *E chegou à hora de jantar*
77. EngT That's right . /back in time for dinner
78. GonP /*E dormir*
79. Mat [Closes book]
80. EngT OK . well done. thank you.

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 3 Retell
RC + Rui + Jor

Total 04m 45s

The camera is on and the room is empty.

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

Rui and RC run in

01. Rui *Eu abro*
02. RC *Conta . vamos contar . tem de ser mais rápido*
03. RC [Opens book on HTP]
04. Rui / [Speaks in a nonsense tongue]
05. Rui / [Nods his head and turns the page to TP]
06. EngT [Enters room] Ah . there you go you see . ha ha ha . *já estão a ver o livro*
07. RC */Já está*
08. RUi / [Closes book]
09. EngT Jor . can you come and sit over here?
10. Rui *O RC foi o primeiro a chegar aqui . depois fui eu . e depois foi o Jor*
11. Jor [Sits down] [Takes book from Rui] *Eu vou ler primeiro*
12. Rui *Ó Jor*
13. Jor / [Flicks through the book]
14. Jor / Rosie's walks
15. EngT Jor Jor . can we put it in the middle here? [points to center of table]
16. Jor [Opens book on HTP] [places book in the middle of the three boys]
17. EngT That's it
18. Rui *É no meio*
19. EngT In the middle that's it.
20. Jor Rosie's walk [pulls book towards him]
21. EngT Just a minute in the middle [settling the booking the middle of the boys]
22. Rui / Rosie's walk
23. Jor / Rosie's walk
24. Rui [Turns page to TP]
25. ALL Rosie's walks
26. RC *É . podemos que passar esta* [tries to turn page to DS01]
27. Rui / [Tries to stop RC]
28. Jor / Arh arh arh
29. RC [Pushes the page over] *Não não é preciso . esta não é uma página*
30. Rui *É é .*
31. RC *É o quê? querem ver?* [turns page to DED] *olha . ver não é página nenhuma*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

32. Rui *É uma página*
33. RC *É uma página mas não é para ver nada*
34. EngT *Mas nós podemos dizer uma coisa sobre esta página.*
35. Jor [Turns page to DS01] *Sim*
36. Rui [Looking at the words on recto] /Rosie []
37. RC */Mas não é preciso ver aquilo*
38. Rui [] for a walk [looks at Jor]
39. Jor *Ó Sandie . /isto é rastos /disto*
40. Jor */[Runs finger along the marking on the floor from verso to recto]*
41. Jor */[Points to the cart in recto]*
42. Rui */[Turns page to DS02]*
43. EngT */Ah ha*
44. Jor *Não sabemos contar*
45. Rui *Across . /the . ya . ard*
46. RC */O Rui sabe ler*
47. EngT *Across the yard . well done Rui*
48. Rui [Turns page to DS03]
49. RC */[Looks across the DS]*
50. EngT */Jor what happened to the fox?*
51. RC *Nada*
52. EngT *What happened to the fox?*
53. Rui *Fox . fox*
54. Jor *Bateu no nose [points to his nose]*
55. Rui */No nose*
56. Rui */[Touches his nose]*
57. Jor *[Slaps recto] [puts hand on nose] Ai*
58. Rui *[Looks at Jor] /[turns page to DS04]*
59. RC */Ha ha*
60. Jor *[Speaks very quickly and turns the page back and forth]*
61. EngT *Calma Jor . tá bem?*
62. RC */Assim não contamos a história . temos de contar a história depressa . os outros meninos estão à espera*
63. Rui */[Reading the words on recto] Around . do . pond [turns page to DS05] [looks at illustration] splash . splash*
64. EngT *That's right*
65. Rui *[Points at bird in recto]*
66. Jor *Onde é que se diz splash?*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

67. Rui [Looks at the EngT]
68. EngT *Não diz splash . mas é o que nós falamos quando vimos esta folha . não é? é splash* [points to the fox in verso]
69. RC *Vá Rui . vira não é /preciso estar à espera*
70. Rui / [Turns page to DS06]
71. RC [Points to the words in recto] *Aqui*
72. Rui [Reading words] *Ova . da hay . stack* [looks at verso] [turns page to DS07]
73. RC *Não é nada para . vá já viste . não há nada para ler* [shakes hand in front of book]
74. Rui [Looks at EngT]
75. EngT *Há coisas para dizer sobre o desenho . não querem dizer alguma coisa sobre o desenho?*
76. [Silence 4 secs]
77. Jor *Eu pensava que ia cair em cima dos /cornos*
78. Jor / [points to the goat in recto]
79. EngT *Ha ha ha . did you?*
80. Jor *Os cornos que ia aqui* [makes a high pitched squealing noise] */saltava logo*
81. Rui / [Turns page to DS08]
82. EngT *Poor fox*
83. Rui / [Reading words] *Paste . de mill . flour* / [turns page to DS09]
84. RC */É o moinho*
85. RC / Splash
86. Jor *Splash* [jumps back on his chair]
87. Rui *Cho aaa*
88. Jor [High pitched voice] *Dua . /bangs hand on verso* *viraaa*
89. Rui / [Turns page to DS10]
90. Jor [Places hand on verso] *//Qual é a outra história que vamos . que*
91. Rui *// [Reading words] Thru . ag de . de fen . ca*
92. RC *// Vai para casa das abelhas*
93. Jor [Plays with the pages and looks away]
94. Rui [Turns page to DS11]
95. RC *Vai para bee*
96. Rui / [Turns page to DS12]
97. EngT */The bee hive . that's right*
98. RC [Points to the bees in verso] *Bee*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

99. Rui [Reading words] Oonder . da bee . hives
100. Jor *Só falta uma página* [points to the butterfly in verso] butterfly
101. Rui [Turns page to DS13] *Onde?* /[turns back to DS12]
102. RC */Olha as bees*
103. Jor [Points to the butterfly in recto]
104. Rui [Looks then turns back to DS13] [looks at DS from verso to recto] [turns page to VB [reading words] And got:
105. Jor [Grabs page and turns back to DS13] *Não leste aqui*
106. Rui [Turns page to DS13]
107. EngT *Calma Jor . calma*
108. Rui And got dac in teem for din er [closes book]
109. RC [Get's up and leaves the room]
110. EngT Well done Rui
111. Jor *Nós não lemos nada*
112. Rui *Outra vez*
113. EngT Again? Ok you want to read it again?
114. Jor *Nós vamos por lá por baixo*
115. EngT OK

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 3 Retell B
Rui

Total 03m 04s

01. EngT *Queres ver Rui . a Cammy gosta muito quando tu contas as histórias*
02. Rui [Looking at front cover] Rosie's Walk [opens book on HTP]
Rosie's Walk [turns page to TP] Rosie's Walk . pat hoo .
chiii ns
03. EngT *É o nome da senhora que escreveu não é?*
04. Rui [Nods his head] /[turns page to DED]
05. EngT */É um nome engraçado*
06. Rui For uendy
07. EngT W/endy
08. Rui /Wendy
09. EngT A/nd
10. Rui /And step hen
11. EngT Steyy en

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

12. Rui [Turns page to DS01] Rosie we ent for a walk [turns page to DS02] a a across da iard
13. EngT Across the yard
14. Rui [Turns page to DS03] [touches rake in verso] *Bateu no nose* [touches own nose]
15. EngT That's right . ha ha ha . silly fox
16. Rui [Turns page to DS04] A rooo unt da pond [looks at verso]
17. EngT That's right around the pond
18. Rui [Turns page to DS05] Splash
19. EngT Ha ha ha . silly fox
20. Rui [Turns page to DS06] ova da haystack [turns page to DS07] [looks at fox in verso] [turns page to DS08] past da mill
21. EngT Um hum
22. Rui Flour
23. EngT Flour . that's right
24. Rui [Turns page to DS09] [looks at verso] [turns page to DS10] thog da fencka
25. EngT Through the fence . /that's right through the fence
26. Rui /[Turns page to DS11] [looks at DS]
27. EngT Silly fox .
28. Rui /[Points to the fence in recto and follows the top till the fox] [points to the cart] Car . t
29. EngT /He's going to fall in the cart . [nods] that's right
30. Rui [Turns page to DS11] Oonde da beehives
31. EngT Under the beehives
32. Rui [Turns page to DS13] [looks at DS] [turns page to VB] Ant . got . back . in timo . for . din . din ner
33. EngT That's right . got back in time for dinner . that's fantastic Rui . well done

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 4 Retell A
Mar + Caro + Ti

Total 03m 13s

Book is lying closed on the table

01. Caro *Up ei é muito pequeninha* [opens book on HTP] [begins to turn page again]

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

02. EngT Hold it hold it hold it . let me put on the MP3 player .
03. Ti *Eu só quero contar uma vez*
04. EngT *Ai é?*
05. Caro *Eu quero contar muitas*
06. Mar *Eu também*
07. EngT OK
08. Caro *Mar conta as vezes que eu contar*
09. EngT OK
10. Mar *Eu conto:*
11. Caro *: Já podemos?* [Closes book]
12. Mar *Eu conto até quarenta mil vezes*
13. EngT OK you can start
14. Caro Ah ah
15. EngT Can you remember the name of the story?
16. Caro Um um
17. EngT R . //rosie's Walk
18. ALL //Rosie's walk
19. Caro [Opens book on HTP]
20. ALL Rosie's walk
21. Mar [Turns page to TP]
22. Ti (In a bored voice) Rosie's walk
23. EngT Rosie's walk
24. Mar [Turns page to DED]
25. Ti *Deixa ver*
26. Caro Uh uh Wendy
27. EngT For Wendy and S /stephen
28. Ti /Stephen
29. Mar [Turns page to DS01] [points to the fox in verso] *quer comê-la*
30. EngT That's right . it's a hungry fox
31. Caro [Turns page to DS02] [points to Rosie] *Aqui está mais clarinho*
32. Ti [Tries to turn the page]
33. Caro [Stops Ti] Eh Ti [points to the words in recto] ah ah
34. Ti *A raposa saltou aí e depois bateu com o nariz aqui* [points to the rake]
35. Caro [Touches her nose]
36. Caro *Com o nose*
37. EngT On his nose . that's right

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

38. Caro [Turns page to DS03] [follows movement lines from recto to verso] Chiiuuuu
39. Mar [imitates Caro's movement] Shhhuuuuii
40. Ti [Turns page to DS04]
41. Mar Ah
42. Ti *Ela saltou e depois os sapos assustaram*
43. Mar *E e e isto ###* [points to the bird in recto] // *Sandie* [stabs bird in illustration] *e o passarinho*
44. Ti // *Muda lá . muda lá*
45. Caro //[Tries to turn page]
46. EngT A bird
47. Caro [Turns page to DS05]
48. Ti *Pois caiu* [points to the fox]
49. Mar */Ena fugiu*
50. Mar */*[Points to the bird in recto]
51. Ti *Pois caiu . na água*
52. Caro [Turns page to DS06]
53. Caro [points to the star in verso] *Palha*
54. EngT The haystack
55. Mar *Eu acho que a raposa vai* [points to goat's horns] [looks at Ti] *com a cabra*
56. Caro [Turns page to DS07] *Não*
57. Mar *Eu sabia*
58. Caro *E ficou toda /despenteada a palha* [turns page to DS07]
59. Caro */*[Runs finger along the top of the straw]
60. Mar *Vai cair à farinha*
61. Caro *À flour*
62. Mar *Só que a farinha /cai de aqui e o:*
63. Mar */*[points to the hook in recto]
64. Ti *: Milko é milko*
65. Mar *E o*
66. Caro *Milko . flour*
67. Mar *E o fecho vai-se assim abaixo*
68. Caro */*[Turns page to DS09]
69. EngT */That's right . went past the mill*
70. Caro [Points to flour sack] Flour he he he
71. EngT Ha ha ha . fell on the fox
72. Caro */*[Turns page to DS10] */*[points to the empty cart] Car

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

73. Ti /Past the mill
74. Mar /[Points to the bee hives] *Depois ele vai aqui*
75. Caro [Turns page to DS11] /Bye bye
76. Ti /*Agora é bees*
77. Mar Bye bye ###
78. Caro [Turns page to DS12] *Tantas*
79. Mar /Bbzzzz bbzzzzz bbzzzzz
80. Mar /[Moves hand around pretending to be a bee]
81. Caro Past the m . bee
82. Ti /É mill
83. EngT /Very good
84. Caro [Turns page to DS11]
85. Mar //Bbzzzz bbzzzzz bbzzzzz
86. Caro //ZZZZZZzzzzzzzzzzzzzzzzzzzzzz . *baum . picaram*
87. Caro //[brushes hand along the line of bees from verso to recto, stopping at the fox] [turns page to VB]
88. Mar *Foi almoçar*
89. Ti *Foi al:*
90. Caro *Jantar . na hora certinha*
91. EngT That's right . got back in time for dinner
92. CAro *Outra vez* [looks at Ti]
93. Ti [Gets down from his chair] *Não quero contar outra vez*
94. Mar [Gets down from chair]

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 4 Retell B
Caro

Total 01m 56s

Book is closed in front of Caro

01. Caro Ah [silence 8 secs]
02. EngT Rosie's?
03. Caro Walk
04. EngT Walk
05. Caro [Opens book on HTP] Rosie's Walk [turns page to TP] []
Rosie's Walk [turns page to DED] Wendy []
06. EngT A/nd S/tephen

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

07. Caro /And /Stephen [turns page to DS01] [looks at fox in verso] /*a raposa quer comer a galinha*
08. Caro /[Points to the fox and hen as she mentions them]
09. EngT That's right a hungry fox
10. Caro [Turns page to DS02] [deep intake of breath]
11. EngT Across the yard
12. Caro [Mouths the words as the EngT says them]
13. Caro [Looks at EngT and smiles] [turns page to DS03] [runs finger along movement lines from recto to verso] phewwww ssshhhh [turns page to DS04]
14. EngT A/round the . p/ond
15. Caro /Around da . /pond [turns page to DS05] chapa
16. EngT Ha ha . splash
17. Caro [Turns page to DS06]
18. EngT O/ver the . h/aystack
19. Caro /Over the . /haystack
20. [Interruption 24m 18s - 24m 36s]
21. Caro [Turns page to DS07] [looks at DS] [turns page to DS08] [points to the flour sack] flour #
22. EngT That's right . //past the mill
23. Caro // [Turns page to DS09] [points to the empty flour sack] Flour *caiu para cima da /raposa*
24. Caro // [Points to fox's head]
25. EngT The fox
26. Caro [Turns page to DS10] [points to the empty cart] Car\
27. EngT That's right . //through the fence
28. Caro // [Turns page to DS11] Bye bye
29. EngT Bye bye fox
30. Caro [Turns page to DS12] Arr [looks at EngT] [moves hand slightly]
31. EngT U/nder the beehive
32. EngT [Mimes going under with hand]
33. Caro /Under the beehive [imitates the EngT] under the beehive
34. EngT Good girl
35. Caro [Turns page to DS13] [turns page to VB]
36. EngT And got back /in time for [] d/inner
37. Caro /In time for []. /dinner
38. EngT Ha ha . well done . that's great . thank you Caro.

Annex 5: Transcriptions

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 5 Retell
JP + JS + Dan

Total 04m 17s

Book is in front of JS

01. EngT Can you remember the name of the story? [] no? /Can you remember the name of the story? Rosie's []
02. JS /Pushes book towards Dan
03. Dan Walk
04. EngT Walk . yeah? Rosie's walk
05. Dan [Pushes book towards JS]
06. JS Rosie's walk
07. EngT Good JS . Rosie's walk
08. JS [Opens book on HTP] [begins to turns page]
09. JP *Não . tu dizias esta*
10. JS Rosie's walk
11. JP [Turns page] [Pulls book towards him] Rosie walk [gives book to Dan]
12. Dan [Turns page to DED] um? [looks at EngT]
13. EngT That's for Wendy and Stephen . yeah
14. Dan [Grins]
15. EngT For Wendy and Stephen . *são dois meninos que têm muita sorte porque o livro foi escrito para eles . não é? /para oferecer . turn over the page . that's it*
16. Dan /[Nods head]
17. Dan [Turns page to DS01]
18. JP *Podes dizer em português*
19. EngT Um [nods head]
20. JS *Podes dizer em inglês*
21. EngT *Ou uma mistura se quiser*
22. Dan */A galinha foi passear*
23. Dan /[Runs finger along words in recto]
24. EngT Yeah . Rosie the hen went for a walk
25. Dan [Gives the book to JS]
26. JS [Turns page to DS02] */E depois vai-se picar e bater com nariz*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

27. JS / [Points to the fox then to the rake]
28. EngT Um hum . his nose
29. JS Gives book to JP
30. JP [Turns page to DS03] *Bateu no nose*
31. EngT Um hum . he hit his nose
32. JP *Aleijou-se* [gives book to Dan]
33. Dan [Turns page to DS04]
34. JS ##
35. Dan *Caiu no lago e os:*
36. JS : Os sapos
37. Dan *E os sapos fugiram* / [gives book to JS]
38. JS / E a borboleta
39. JS [Turns page to DS05] *e depois deitou pinguinhos . um grande e um /pequeno . e vai passear*
40. JP / [Takes book] [turns page to DS06]
41. Dan ###
42. JP *A raposa tá a saltar*
43. EngT Um hum he went over the haystack
44. JP [Passes book to Dan]
45. Dan [Turns page to DS07] */E a raposa caiu na palha e a galinha continuou*
46. Dan / [Points to fox]
47. EngT That's right . Rosie the hen just went for a walk
48. Dan [Gives book to JS]
49. JS [Turns page to DS08] *E depois . e depois . o . o pé preso . e depois vai deitar milho*
50. EngT Hum hum . she went past the mill
51. JP [Pulls bok towards him] [turns page to DS09] *A a . a galinha começou a andar e o cordão desatou-se*
52. EngT Oh ho . and the flour /fell on the fox
53. JP */E caiu a farinha*
54. Dan [Pulls book towards her] *Sou eu .* [turns page to DS10] *depois a raposa saltou e vai cair no carrinho*
55. EngT Um hum . in the cart
56. JS [Turns page to DS11] *Depois caiu na carrinha e as abelhas fazem bzzzz*
57. EngT The beehive
58. S [Points to the beehives] *Para ali é*
59. JP [Pulls book towards him]

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

60. EngT That's right the beehive
61. JS /*E a galinha continua a andar*
62. JP /[Turns page to DS12]
63. EngT Uh hu . Rosie the hen
64. JP *O carro caiu nas casas []/ da bee*
65. EngT /The beehives ummm
66. JP *E a galinha passou por baixo*
67. EngT She went under the beehives
68. JP [Passes book to Dan]
69. Dan [Turns page to DS13] *Depois a raposa fugiu-se cheia do medo*
70. EngT Ha ha ha . he was [mimes being frightened] frightened . wasn't he?
71. JS *E a galinha continuou a andar* /[turns page to VB] . *depois era hora do jantar*
72. EngT /Rosie the hen
73. EngT And got back in time for []
74. JP *É na hora do jantar*
75. EngT Dinner . that's right . well done
76. JP [Closes book]

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 6 Retell
Rod + Fran + RR

Total 02m 48s

Fran is sitting at the table with the book in front of him, as RR is preparing to sit down

01. Fran Owl . owl . owl
02. Fran [Points to various parts of the front cover]
03. EngT Is that an owl?
04. RR [sits down]
05. Rod [sits down]
06. Fran [Points to Rod] *Foste o último* . [places book in front of him neatly]
07. EngT Can you remember the name of the story?
08. RR *Eu sei* . Rosie's walk
09. EngT Rosie's walk . well done

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

10. Fran [Opens book on HTP]
11. RR Rosie's /walk
12. Fran /Walk [turns page to TP]
13. Rod *Foi passear*
14. RR Rosie's /walk
15. Fran /Walk [turns page to DED]
16. Rod *Foi passear*
17. EngT Uh ha
18. RR For Wendy a Stephen
19. EngT Good boy RR . for Wendy and Stephen
20. Fran [Turns page to DS01]
21. Rod *Vai passear [] a raposa vai atrás dela*
22. EngT The fox . /Rosie the hen went for a walk
23. RR /[Turns page to DS02]
24. Fran [Touches own nose] *No nose*
25. EngT OK bangs on his nose
26. Fran *Depois vai picar* [points to the fox's legs] *vai ter ali vermelho*
27. EngT OK
28. Fran [Turns page to DS03]
29. Rod *É . tá ali vermelho . olha aqui* [points to the fox's front leg]
[turns page back to DS02] *Olha aqui . um bocadinho vermelho*
[points to the fox's front leg]
30. RR [Turns page to DS03]
31. Rod *Tá aqui mais vermelho* [points to fox's front leg]
32. RR */O risco . zzzz bauuummm*
33. RR */[Follows movement lines from recto to verso]*
34. Rod [Points to the fox's front leg] *Já tá mais vermelho*
35. Fran [Peers closely at illustration] [turns page to DS04]
36. RR Out da pond
37. RR [Uses the hand movement to demonstrate around]
38. EngT That's right RR . around the pond
39. Fran [Turns page to DS05]
40. RR Bap a . splash
41. Fran Splash [uses hands to mime a splash] */o sapo já caiu para comer o /rabo* [grins]
42. Fran /[Points to the frogs]
43. Fran /[Runs finger down the fox's tail]
44. Rod *Queriam fugir*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

45. RR [Turns page to DS06]
46. Fran (High pitched) U uhhh . /*vai saltar para a palha*
47. Fran /[Points to the haystack]
48. RR [Uses the hand movement to demonstrate over]
49. EngT Over the //haystack
50. RR //Haystack
51. Rod //Haystaaaa
52. Fran [Turns page to DS07]
53. RR [Helps Fran]
54. RR Baummm
55. Rod *Os ratinhos vão fugir*
56. Fran [Turns page to DS08]
57. RR [Helps Fran]
58. RR [Looks thoughtful] [puts hand on mouth]
59. Fran /*Tem ali o fio e depois vai cair /## . /o saco de farinha . /o saco da farinha pa chu aaaa*
60. Fran /[Points to Rosie's leg, then to the hook]
61. Rod /*O saco da farinha*
62. EngT /[Points to the flour sack]
Can you remember what this is in English? Pa/st []
63. Fran /Points
to the sack then mimes an explosion]
64. RR /Sst da mill
65. RR /[Turns page to DS09] Splashh
66. EngT Splat . all the flour ha ha ha
67. RR [Turns page to DS10]
68. Fran [Points to the fox] *Ele come quer comer a galinha*
69. RR [Uses the hand movement to demonstrate through]
70. EngT /Through the [] //fence
71. EngT /[Uses the hand movement to demonstrate through]
72. RR //Fence
73. Rod //###
74. Fran [Points to sacks in cart] *Mais sacos de farinha*
75. EngT /Um um that's corn isn't it?
76. RR /[Turns page to DS11] /*Adeus . adeus* fox
77. RR /[Waves enthusiastically]
78. Fran Ahhh [points to the beehives in recto] [Turns page to DS12]

Annex 5: Transcriptions

- | | | |
|-----|------|--|
| 79. | RR | [Looks around with his eyes trying to remember what to say]
[Uses the hand movement to demonstrate under] |
| 80. | RR | Under da [] |
| 81. | EngT | Under the /beehive |
| 82. | RR | /Beehive |
| 83. | RR | <i>/Já acabou a história</i> |
| 84. | Fran | <i>/[Turns page to DS13] [turns page to VB]</i> |
| 85. | ALL | [Get up from chairs and move out of the room] |
| 86. | EngT | And got back in time for []? |
| 87. | RR | Dinner [leaves room] |

SCHOOL 02 - Rosie's Walk
7th May 2009

Group 7 Retell
Nic + Ric + Cari

Total 06m 20s

Cari is holding the book in her hand

- | | | |
|-----|------|---|
| 01. | Nic | <i>Nunca vi a Cammy em cima da mesa</i> |
| 02. | EngT | <i>/Ah não? ela está sempre em cima da mesa</i> |
| 03. | Cari | <i>/[Opens book on HTP] /[turns page to TP]</i> |
| 04. | Nic | <i>/Mas quando era a história da Meg's Eggs
. não . não estava</i> |
| 05. | EngT | <i>Não? não estava? /Olha que estava</i> |
| 06. | Cari | <i>/[Turns page to DED]</i> |
| 07. | EngT | <i>E o nome desta história . não?</i> [closes book to show front cover] |
| 08. | Cari | Ai ha |
| 09. | EngT | Ai . can you remember the name of the story? [] no? |
| 10. | Nic | Rosie's Walk |
| 11. | EngT | That's it . well done . Rosie's Walk |
| 12. | Cari | [Opens book on page HTP] [turns page to TP] /[turns page to DED] [turns page to DS01] <i>Um dia uma galinha foi dar uma volta</i> |
| 13. | Nic | <i>/Rosie's Walk</i> |
| 14. | EngT | Rosie the hen |
| 15. | CAri | [Turns page to DS02] [places book in front of Ric] [] <i>Então Ric?</i> |
| 16. | Nic | <i>Então Ric é uma vez a cada um</i> |
| 17. | Ric | [] [Looks at the DS] |

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

18. EngT *Onde é que ela foi Ric? sabes?*
19. Ric [Nods]
20. EngT *Sabes dizer? onde é que é?*
21. Ric [Looks at DS for 7 seconds in silence, grinning slightly]
22. EngT *Across the yard . não é? across the yard . /OK o que vai acontecer? tu sabes?*
23. Ric /[Holds the recto
page, in preparation to turn over the page] [tries to peek over
to see what's happening in DS03]
24. EngT Ah ha ha
25. Cari [Helps Ric turn the page]
26. EngT /Ha . what happened to the fox?
27. EngT /[Touches her nose]
28. Nic [Takes book and holds in on her lap] *A fox bateu o nose no . no*
ancinho
29. EngT That's right . yeah . [takes book and places it on the table
again] *vamos deixar aqui . tá bem?*
30. Cari [Turns page to DS04] *E depois . ela ### ### e depois a*
raposa salta para a água
31. EngT Turn over the page then
32. Cari [Turns page to DS05]
33. EngT Ahh
34. Cari [passes book to Ric]
35. EngT Splash
36. Ric [Looks at EngT and grins]
37. EngT Spalsh . Ok Nic . what's next
38. Cari [Turns page to DS06] [passes book to Nic]
39. Nic *Depois ela . depois da walk foi para um monte de palha e tava e*
depois a fox saltou e foi para dentro da palha
40. EngT The haystack . yeah
41. Cari [Takes book] [turn spage to DS07] *E depois . ah e depois .*
estavam ao lado de palha ratos e eles assustaram por causa da
raposa foi para a palha [gives book to Ric]
42. EngT Hum hum . the haystack
43. Cari [Pushes book towards Ric] [turns page to DS08]
44. Ric []
45. Nic Can you remember Nic? anything from there?
46. Cari [Pushes book towards Nic]

Annex 5: Transcriptions

47. Nic *Ela foi . ela foi ao ### tinha de guardar que era o ## ao pé dela mas depois a farinha caiu em cima da fox* [turns page to DS09] [gives book to Cari]
48. Cari [Looks at DS] [turns page to DS10]
49. Nic *Porque é que o Ric não conta?*
50. EngT *Ele tá a contar mas é na cabeça dele . não é?*
51. Nic *Pois*
52. EngT *Pois*
53. Cari *A raposa saltou para o carinho e tava lá . tava lá umas casinhas das abelhas e depois as abelhas eram borboletas* [turns page to DS11] [pushes book past Ric towards Nic]
54. Nic *Pois a a a galinha foi foi . passava por baixo das casas das abelhas e a fox foi para dentro do car*
55. EngT The cart . that's right
56. Cari [Takes book] [turns page to DS12] *Depois as casas estavam a cair por causa que a raposa tava em cima deles . depois a abelhas assustaram*
57. EngT They were frightened bees weren't they?
58. Cari [Pushes book past Ric towards Nic]
59. Nic *A fox picou o rabo nas abelhas e depois as abelhas foram todas atrás dela* [turns page to DS13]
60. Cari [Pulls book towards her] *Muitas abelhas iam atrás da raposa e a galinha tá a achar piada a andar* /[pushes book towards Nic] aii
61. EngT /Ha ha ha
62. EngT *Achas que ela sabe que a fox está atrás dela?*
63. Nic [Turns page to VB] *A a Rosie walk foi . chegou à hora certinha a casa do jantar*
64. EngT That's right . in time for dinner . yeah
65. Nic [Closes book]
66. EngT Great . well done
67. Nic [Holds out book to EngT] / *Tem aqui atrás a fox*
68. Nic /[Points to the fox]
69. EngT And Rosie . Rosie the hen . ah ha [] very good well done . thank you

Annex 5: Transcriptions

SCHOOL 03 - Rosie's Walk
8th May 2009

Group 1 Retell
Lar + Al + MA

Total 02m 20s

01. EngT [to MA] *Não esqueças que são os três a contar . tá bem?*
02. Lar Rosie's walk
03. EngT Well done
04. MA [Opens book on HTP] / [turns page to TP] *Olha ali tá a ir para casa* [turns page to DED]
05. Lar /Rosie's walk
06. Lar [Sharp intake of breath] Erm? [points to page]
07. MA [Turns page to DS01] *A galinha foi dar um passeio* [turns page to DS02]
08. Al Arg ? []
09. MA [Whispers in her ear] ### [] *Bateu com o nariz*
10. Lara Wa . alk
11. Al [] [Points to the words in recto] *Foi a correr atrás dela* [turns page to DS03] *Eee . bateu no nariz*
12. Lar Nose [points to her nose]
13. EngT On his nose ha ha
14. MA [turns page to DS04] [gives book to Lar] [points to the words] *É aqui*
15. Lar Rosie's walk [puts on a silly face]
16. MA [Shakes his head] *não é assim*
17. EngT Around the . /pond
18. AL / [Uses hand movement to demonstrate around]
19. Lar [Turns page to DS05] Splash
20. Al Splash
21. MA [Pulls book in his direction] [peers at the bird in recto] [turns page to DS06] *A ag am . a raposa caiu na palha/ . /e a galinha saiu da palha e a raposa caiu* [turns page to DS07] */ e ficou . a palha ficou toda e . e de todo o lado* [turns page to DS08]
22. Al / [Holds up two fingers] *Os dois*
23. Lar /Spluff pluff
24. Al /Ah bouam
25. Al *Ea . eu estava a desenhar este . agora sou eu . er* [5 secs] stash [turns page to DS09] *agora é a Lar* [gives book to Lar]

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

26. Lar Um? whoosh [turns page to DS10] *agora és tu* [gives book to MA]
 27. MA *Ela caiu no carro* [turns page to DS11] *e depois:*
 28. Al : *Agora sou eu*
 29. MA *Não eu . ele teve o carro* [turns page to DS12] *e depois ia para as abelhas e ia contra*
 30. Al [Turns page to DS13] *E depois foram as abelhas todas atrás da raposa* [turns page to V02]
 31. Lar *Horas do jantar* [closes book]
 32. EngT Very good . well done

SCHOOL 03 - Rosie's Walk
 8th May 2009

Group 2 Retell A
 Kar + RM + Bea

Total 02m 57s

The book is in front of Bea . she starts looking at it as the other two children sit down . the book is open on TP

01. EngT OK . Rosie's walk
 02. Bea [Looks at TP] [turns page to DED] [looks at DED] [Turns page to DS01] [4 secs] *A /raposa que ia:*
 03. Bea / [Points to fox with one hand and Rosie with another]
 04. Kar : *Não . em inglês*
 05. RM *Não é?*
 06. Bea *Então deixa-me lembrar* [puts finger under mouth in a pensive way]
 07. EngT Can you remember? [] Rosie the hen
 08. Bea Rosie's
 09. ALL The hen
 10. Bea [Turns page to DS02]
 11. RM Fox [touches his own nose with his finger]
 12. Bea A fox [runs finger along the rake]
 13. EngT Yeah he's gonna [touches her nose] his nose
 14. Bea Umm fox [touches own nose] [turns age to DS03] /nose squish [turns page to DS04] *desta vez doeu*
 15. Bea / [Touches own nose]
 16. Kar Fox
 17. RM Fox

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

18. Bea And sma bix [puts hand on mouth]
19. RM *Não é não*
20. Kar *É . é que é*
21. Bea [turns page to DS05]
22. RM *E a fox splash*
23. EngT /The fox splashed . that's right RM
24. Bea /[Demonstrates falling with hand] Splash
25. Bea [Turns page to DS06] /Rosie's na /rete uimmmm [puts hand on face]
26. Bea /[Points to the words in recto]
27. Bea /[Follows the hop of the haystack with hand]
28. EngT Over the haystack
29. Bea /Rosie's the haystack [points at the two mice in recto] *dois ratitos*
30. Bea /[Follows the hop of the haystack with hand]
31. Kar Ha ha ha
32. Bea /[Turns page to DS07]
33. RM /Mouse
34. Bea [Looks at verso] Mouse . /mouse mouse . *a fugir*
35. Bea /[Points to the two mice]
36. [Interruption 11s]
37. Book is now open on DS08
38. RM Fox an flour
39. Kar Fox
40. Bea /Ah huuu sssss . /*muitas flores* [looks at EngT]
41. Bea /[Runs finger along words in verso . taps bag of flour in recto]
42. Bea /[points to the flowers in verso]
43. EngT Fox and flour . that's right well done RM
44. Bea [Turns page to DS09] [] [turns page to DS10] [points to the fence in verso] Fox . /vaaa . e /um bilke . /*já está passado disto . falta uma madeira*
45. Bea /[Points to the words in recto]
46. Bea /[mimes going over the fence and points to the cart]
47. Bea /[Rubs fence under fox in verso]
48. EngT That's right . that's why she can go /through the fence
49. EngT /[Mimes going through]

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

50. Kar *Eles passaram bué*
51. Bea */Saltar e a galinha ficou em pé . [Turns page to DS11]*
52. Bea */[Mimes jumping into the cat with her hand]*
53. RM Fox in the bek
54. EngT Through the fence
55. Bea [Points to the cart] *Ai agora* [holds recto up to her eyes . points to the beehives] *um na bilke* [turns page to DS12]
56. EngT Under the beehives
57. ALL */Beehives*
58. Bea */[Points to the words in recto]*
59. RM [Points to the beehives in middle of recto] [points to Rosie] *Olha aqui a galinha*
60. Bea */He he he* [points to Rosie] [turns page to DS12]
61. EngT */Yeah . under the beehives*
62. RM *A galinha nem tem problemas . nem se assusta*
63. Bea [Turns page to V02]
64. Kar *Não* [tuns page back to DS13] *não falamos desta*
65. Bea *Não tem letras* */[Turns page to V02]*
66. EngT */Mas tem desenhos*
67. Bea *Voltou na hora . do . jantar*
68. Bea [Points to each line as she speaks]
69. EngT Back in time for []
70. RM Dinner
71. Bea [Closes book] *Outra vez*

SCHOOL 03 - Rosie's Walk
8th May 2009

Group 2 Retell B
Kar + RM + Bea

Total 03m 23s

01. Book is in front of RM, open at DS01
02. RM [Looking at DS01] Um
03. Kar *A Bea ajuda*
04. Bea *Eu gosto deste* [points to Rosie]
05. RM Fox [licks his lips and makes slurping noises]
06. EngT He's a hungry fox
07. Kar *Ena Bea . tu és sempre*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

08. Bea [Licks her lips and makes slurping noises]
09. RM The fox is hungry
10. RM [Rubs his tummy]
11. EngT Hungry
12. Bea *Eu também queria comer esta galinha* [stabs Rosie with her finger] [turns page to DS02]
13. Kar *A minha avó mata bué da galinhas*
14. RM Fox on da nose [touches his nose with his hand]
15. Bea [Points to the words in recto] ## nose [points to the words in recto] fox na na nose
16. Kar [Turns page to DS03]
17. Bea [turns page back] *deixas-me ver uma coisa* Kar [peers at edge of recto] [3 secs]
18. RM *Já viste?*
19. Bea [Points to the eggs in the bird's nest] *São ovos?*
20. RM */Eu sei ## ou é peras*
21. Bea */[Turns page to DS03]*
22. ALL [Giggle]
23. RM */Se calhar até é peras*
24. Bea */[Peers at far right edge of recto]*
25. Kar Ó Bea .
26. Bea *Tu tens sempre pressa . e eu não consigo ver as coisas []*
27. RM *Consegues . consegues . [points to the corn in recto] isto é palha . pronto . já viste*
28. Kar *Ou flores*
29. RM *Ela demora assim tantas vezes*
30. Bea [Turns page to DS04]
31. RM *Ó . aqui tem letras?* [turns page back to DS03] [looks at DS]
32. Bea *Não*
33. RM *Não* [turns page to DS04]
34. Bea *Aqui é que há* [points to the words in recto] *na ### splash*
35. Kar [Points to the tree in recto] *Aqui há flores . flores vês?*
36. RM Splash
37. EngT Splash
38. Bea [Turns page to DS05]
39. Kar *Aqui é flores . já disse . pronto*
40. RM */Isto é agua ou lama?* [points to the water in the pond]
41. Kar *Lama*

Annex 5: Transcriptions

42. EngT No . *é água* . it's a pond isn't it?
43. Bea [Turns page to DS06]
44. RM *Molhou-se /toda*
45. Kar */Água com lama*
46. Bea [Points to the beginning of the words in recto] / [looks at verso]
47. RM */Podia saltar a raposa*
48. Bea */Ó RM . o que diz aqui?*
49. Bea / [Taps words with finger]
50. RM Ah [puts finger on mouth thoughtfully]
51. EngT Over the []
52. RM Haystack
53. EngT Good boy RM
54. Bea [Turns page to DS07]
55. RM *Este não tem letras*
56. Bea */Mas tem desenhos*
57. Kar */Nós podemos, nós podemos . um . não sei quê . não sei quê . não sei quê . ha ha ha* [turns page to DS08]
58. Bea Ai [shakes her head] [points to the words in verso] *istca um . /o esquilinho*
59. Bea / [Points to the beaver in verso]
60. RM Fox/ . a fox an da flour
61. Bea */A fox*
62. Bea */Aqui há flowers*
63. Bea / [Points to the flowers in verso]
64. EngT Yeah the fox is going to be covered in flour . isn't he?
65. RM [Turns page to DS09] */Ui nessa tá cheia de flowers*
66. RM / [Points towards the fox in verso]
67. Kar [Points towards the fox] He he ha
68. Bea Assim . /beam beam beam beam beam
69. Bea / [Jabs her finger all over the flour with each sound she makes]
70. Kar *Isto é o quê?*
71. Kar [Points to the fox in verso] [gets up and looks closely]
72. RM Ah [peers at fox's front leg] *tá vermelha*
73. Bea [Turns page to DS10] *Pois tá . também está aqui . /queres ver?* [turns page back to DS03] *tá aqui* [points to fox's front leg] [turns to DS10]

Annex 5: Transcriptions

74. RM /Umm . a
fox . a hayns stack
75. Bea A haystack . *tá bem*
76. Kar /[Turns page to DS11]
77. EngT /Ó . he went through the fence
78. RM (Using a sing song voice) *Vais cair contra as abelhas*
79. Bea *É bilke* /[Turns page to DS12]
80. Kar /Bilke
81. RM Ah . fox *vai contra a bilke*
82. Bea /Bilke [points to beehives]
83. EngT /Ha ha . the beehives
84. Kar //[Turns page to DS13]
85. Bea //Beehives
86. RM //Beehives . *olha a galinha tá toda descansada* [imitates Rosie walking without a care in the world]
87. EngT That's right . Rosie the hen
88. Bea [Turns page to V02]
89. RM A fox . *ai*
90. Bea /[Runs finger along words]
91. Bea /Fox . *na hora do jantar* . /nyaummy
92. Bea /[Rubs tummy]
93. EngT Back in time for //dinner
94. RM //Já está
95. Kar //[Closes book]

SCHOOL 03 - Rosie's Walk
8th May 2009

Group 3 Retell A
Mar + Ric+ EdG

Total 03m 41s

01. EngT Ok . are we are going to read Rosie's walk?
02. Ric *Sim*
03. EngT Yeah? [places book in front of children]
04. Ric [Opens book on HTP] Rosie . Rosie's walk [turns page to TP]
05. EdG Rosie's walk

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

06. Ric *Eu sei esta . /primeiro ela vai aqui e depois ela tem de ir /aqui depois ela vai /aqui e depois aqui e depois ela vai ao /moinho e depois ela vai assim e depois chaga a /colmeia*
07. Ric */[Runs finger along bottom of DS]*
08. Ric */[Points to tractor]*
09. Ric */[Points to pond]*
10. Ric */[Points to the mill]*
11. Ric */[Points to the bee hives]*
12. EngT Ok
13. EdG [Turns page to DED]
14. Mar *E depois sou eu*
15. Ric Rosie's walk [turns page to DS01]
16. EdG [Points at Rosie] *Ela foi ###*
17. Ric Rosie the hen
18. EngT Rosie the hen
19. EdG *Ela foi dar uma volta*
20. Ric */Fox*
21. Ric */[Points to the fox in verso]*
22. SM That's right . the fox
23. Ric [Turns page to DS02] *Ela vai bater /a nose*
24. Ric */[Hits nose with hand]*
25. EngT Hum hum . he's gonna hit his nose
26. Mar [Pushes book towards EdG] *É a tua vez EdG*
27. EdG Baum
28. Mar [Pulls book towards her] *Agora sou eu ela estava:*
29. Ric */Ela estava a correr . pou . bshh , parou aqui*
30. Ric */[Moves finger from left to right in verso following the fox's trajectory]*
31. EdG [Pulls book towards him]
32. Ric *A Rosie's walk não vê por que ela está sempre a andar para a frente [turns page to DS04] /Ela vai calhar no rio*
33. Ric */[Moves finger along bottom of verso]*
34. EdG [Turns page to DS05]
35. Ric *Boshhh . toma*
36. EdG Splash
37. Mar *Agora é a minha vez*

Annex 5: Transcriptions

38. Ric Splash
39. EngT /Splash
40. EdG /*Não agora é Ric*
41. Ric *A tua* [turns page to DS06]
42. Mar Eu nunca fui
43. EdG [Looks at Mar and pulls the book towards himself]
44. Ric *E e e /Rosie the hen vai cair na palha*
45. Ric /[Points to fox and follows trajectory up and over the haystack]
46. EngT In the haystack . Ok *vamos pôr aí no meio pode ser EdG? assim a Mar pode contar? Pode ser?*
47. EdG [Turns page tp DS07]
48. Ric [To EdG] *É pá isto do livro . não é teu*
49. Mar [Points to the fox] *Ele está ali em cima da palha*
50. EdG [To Ric] *Ah . não é assim pois não?*
51. Ric *Ela não estava na praia . ela não está numa praia*
52. Mar *Na palha*
53. Ric *Na palha? ela he he he . ela não tá*
54. EdG *Ela disse paia*
55. Mar *Não disse[wacks EdG]*
56. EdG *//Disseste*
57. Mar *//Não disse*
58. Ric *//Ela está por baixo da palha agora vai ficar aqui palha agarrada*
[touches his back to demonstrate] [turns page to DS08] *ela vai .*
/mas aquilo não está atado /porque a far . porque isto vai-se tirar
e /depois vai cair para cima dela [turns page to DS09] */bash*
59. Ric /[Points to Rosie's foot]
60. Ric /[Points to the hook]
61. Ric /[Uses his hand to demonstrate where the flour will fall]
62. Ric /[Jabs at
the fox in verso]
63. EdG *Ptshhh*
64. Ric [Points to the flour sack] *Flowers*
65. EngT Very good . well done . the flour on top of the fox
66. Ric [Points to fox's tail in verso]
67. EdG [Points at fox] *### foi isto*
68. Ric [Turns page to DS10] */Ah tá . ela /salta por cima destas /tábuas . agora vai*
69. Ric /[Points to the fox]

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

70. Ric / [Demonstrates a jumping action]
71. Ric / [Runs his fingers along the fence from right to left]
72. Mar *Agora é a minha vez?*
73. EdG */Agora sou eu*
74. Ric */Agora a Rosie's walk . ela salta e vai cair neste carrinho* [turns page to DS11]
75. Mar *Sou eu*
76. EdG *Não sou eu* [pulls book away from Mar] [looks at verso] Ueee baoum [Turns page to DS12]
77. EdG [Points to the cart and runs finger along DS from verso to recto]
78. Mar *Agora:*
79. Ric : [Takes the book] *Sou eu . /ela estava a caminhar por baixo das colmeias das abelhas porque /esta vai-se picar-se toda* [turns page to DS13]
80. Ric / [Runs finger along DS from verso to recto]
81. Ric / [Jabs fox with finger]
82. Mar *Agora sou eu*
83. Ric *Não* [pushes Mar away]
84. EdG *Ó pá esse*
85. Ric *Vês as abelhas estão /zzz zzzz zzzz zzzz zzzz zzzzz zzzzz . e a /raposa tem medo . /porque as abelhas picam .* [points to Rosie] *ela .* [points to verso] *as abelhas não vêem ela e é por isso que não a picam* [looks at EngT]
86. Ric / [Follows line of bees from verso to recto with his finger]
87. Ric / [Jabs the fox with his finger]
88. Ric / [Follows line of bees from verso to recto with his finger]
89. EngT Hum hum hum
90. Ric [Turns page to V02] *E depois ela voltou para a sua casa . porque era a hora do jantar*
91. EngT /That's right . well done
92. EdG / [Closes book]
93. Ric *Outra vez*
94. EngT *Agora vocês têm de deixar a Mar contar . porque não deixaram pois não? então vamos deixar a Mar contar*
95. EdG *Éeee . agora só ela*

Annex 5: Transcriptions

SCHOOL 03 - Rosie's Walk
8th May 2009

Group 3 Retell B
Mar + Ric+ EdG

Total 02m 52s

01. Ric *Ok olha . /primeiro é ela . depois sou eu . e depois é o EdG*
02. Ric */[Points as he nominates]*
03. Mar *[Holds book] Rosie's walk [opens book]*
04. EdG *Rosie's walka?*
05. Mar *Não EdG [wacks EdG on the arm]*
06. EngT *EdG . não estejas triste*
07. Ric *###*
08. Mar */[Turns page to TP] A galinha sai da casa [Turns page to DED] agora é aqui [turns page to DS01] [pushes book towards Ric]*
09. Mar */[Points from verso to recto through the DS]*
10. Ric *[Points to the fox] Ela está a caminhar debaixo da casa /da Rosie's walk . mas só que ela vai passar aqui por /trás . assim ela vai por trás [turns page to DS02] /mas depois ela vai assim /saltar depois /Rosie's walk vai mais à frente depois /ela vai até POUM [bashes own nose with hand] agora é o EdG*
11. Ric */[Points at Rosie and moves finger to the right indicating that Rosie walks forward]*
12. Ric */[points at fox again]*
13. Ric */[Points at fox]*
14. Ric */[Mimes a jumping movement with his hand]*
15. Ric */[Points to Rosie]*
16. Ric */[Turns page to DS03]*
17. EdG *[Pulls book towards him] Umm [turns page to DS04] umm ela foi para o rio [turns page to DS05] splash*
18. Mar *Agora eu*
19. EngT *Agora é a Mar . tá bem?*
20. EdG *[Gives Mar the book]*
21. Mar */Ele foi cair para /aqui . splash*
22. Mar */[Points at fox]*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

23. Mar / [Points at the pond]
24. EngT Spalsh . ha ha ha
25. Mar *Agora é a vez do Ric* [pushes book towards Ric]
26. Ric [Turns page to DS06] *Ela vai* [points to the fox] */ela tá a caminhar por cima da palha e depois vai cair* [turns page to DS07] /splash
27. Ric / [Runs finger along the top of the haystack]
28. Ric / [Makes exaggerated hand movements imitating an explosion]
29. EdG *Não* . [lifts up page to look at DS06] Rosie's walk *vai vai . aqui* . */não disseste aqui* [turns page to DS06]
30. Edg / [Points to the mice in DS06 verso]
31. Ric *Ah pois não* [looks at verso] *disse disse* . [turns page to DS07] *disse que ela estava a caminhar por aí* [turns page to DS08]
32. EdG *NÃO . NÃO ERA ISSO* . /###
33. Ric / [Puts hand over EdG's mouth] [points at flour in recto] *A a flowers* / [points at flowers in verso]
34. EngT /The flour
35. EnG And lots of flowers there too
36. Ric [points at fox] *Ela vai para aqui depois* . *//e depois isto faz romper e depois vai cair por cima dela* . splash [points at flour sack] *aquilo rompeu e depois PSWAHO* [demonstrates with hands] *agora está cheia da neve*
37. EdG //Se calhar ela:
38. Ric // [Points at the flour sack]
39. Ric / [Turns page to DS09]
40. EdG *É neve?*
41. Mar *Não não é farinha*
42. EngT /Yeah flour
43. EdG / [Turns page to DS10] *Ela saltou . até foi para o carrito* . /beep beep
44. EdG / [Points at fox . follows an imaginary trajectory to the cart]
45. EdG / [Turns page to DS11]
46. Mar *Agora é a minha vez*
47. EdG */Lá vai ela . //lá vai ela...*
48. EdG / [Gives book to Mar]
49. Mar // *Ela está em cima do carrito . /e depois vai . e depois vai*

Annex 5: Transcriptions

50. Mar // [Points to fox]
51. Mar // [Moves finger along recto to the beehives]
52. EdG // *Ela . ela*
53. Ric // [Turns page to DS12]
54. Ric // *Não não . isto é na outra parte*
55. EdG *Paum*
56. Mar *E depois este vai cair [points at the beehives in recto] e depois elas voam atrás /dele*
57. Mar // [Points at the fox]
58. Ric [takes book]
59. EdG *Agora foi duas vezes a Mar*
60. Ric *Não não . foi /três e agora . vou . e vou fazer duas . /a Rosie's walk vai andar agora para a sua casa e as /abelhas vão continuar a perseguir a raposa [turns page to V02] e ela voltou para casa porque era a hora do jantar [closes book]*
61. Ric // [turns page to DS13]
62. Ric // [Runs finger along bottom of DS from verso to recto]
63. Ric // [Runs finger along the bees from verso to recto]
64. EdG [Takes book and gives it to EngT]
65. EngT Very good . OK

SCHOOL 03 - Rosie's Walk
8th May 2009

Group 4 Retell A
EdB + RR + Di

Total A 03m 25s

01. EngT Ok . shall we go? what's the name of the story . can you remember?
02. RR [Opens book on HTP]
03. Di [Pulls book towards him] *Não pode ser aqui*
04. RR *É para vermos todos não é?* [turns page to TP]
05. EngT *Não esqueçam que é para ver todos . tá bem? vamos pôr assim* [places book between all three children]
06. EdB *Isto é só para começar* [points to the title in recto] /Rosie's Walkj

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

07. EdB /[Runs finger
along words]
08. RR [Turns page to DED]
09. EdB [Points to words] *Não sei* sam pung [shakes his head and giggles]
10. EngT Ha ha ha . /for Wendy and Stephen
11. RR /[Turns page to DS01]
12. EdB [Points to fox in verso] And a fox . a fox
13. EngT A fox . yeah
14. Di [Looks at EngT and licks his lips]
15. EngT A hungry fox
16. edB *E vai . um passeio*
17. RR *Até à quinta*
18. EdB [Turns page to DS02] *Isto é bué da fixe . /ele quer apanhar . /ar o galinho*
19. EdB /[Points to the fox]
20. EdB /[Points to the words in recto]
21. RR *A ga:*
22. Di *:O galo*
23. RR */O galo*
24. EdB */A galinha* [Turns page to DS03]
25. Di *O galo*
26. RR *A galinha*
27. EdB *Bateu com o nariz no ancinho*
28. RR *Não foi nada o nariz . foi a cara e um bocado do nariz*
29. EdB *Ya*
30. Di *E o nariz*
31. RR *E depois . olha aqui* [points at Rosie's tail] *já estava quase no rabo da galinha* [turns page to DS03]
32. Di *Estava o quê?*
33. RR [Turns page back to DS03] *Então olha aqui . /mas estava quase* [turns page to DS04]
34. RR /[Points at Rosie's
tail]
35. Di *E acertou*
36. RR *//Pois*
37. EdB *//Stap*
38. EdB *//[Leaps out of chair]*
39. EngT Around the pond

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

40. EdB [Imitates the movement which represents around]
41. Di *Porque é que ele não morde /assim o rabo à galinha* [takes an imaginary bite] argnna
42. Di /[Points at Rosie's tail]
43. RR [Points at fox] [Looks at EdB] Arhhh [turns page to DS05]
44. Di /Splash
45. RR /BAUMM
46. EdB Splash [mimes a splashing movement]
47. Di Splash . splash . splash
48. EdB *Depois o ##tentar:*
49. RR : [Tries to turn the page]
50. EdB [Stops RR] *Eu ainda não li o resto . depois ele queria tentar apanhar a galinha mas não conseguiu . /NUNCA*
51. EdB /[Jumps out of chair]
52. RR *E foi para a lama*
53. Di /Splash . /la la la la la la la la la
54. Di /[Moves rhythmically as he sings]
55. EdB /Ena ### [turns page to DS06] /over the haystack
56. EdB /[Uses hand to mime over]
57. RR Haystack
58. RR [Imitates the over movement]
59. Di [Points at Rosie in verso] *Isto é para a cabrinha* [gestures towards the goat in recto] *ela vai assustar . olha ali*
60. EdB *Olha olha . eu leio* [places finger on words] *ela quer apanhar a galinha de propósito . mas não consegue*
61. RR [Turns page to DS07]
62. Di *Olha /ali ela assustou-se um bocado*
63. Di /[Points at goat in recto]
64. RR *Ela não consegue . apanhar . a galinha*
65. RR [Wiggles his bottom to the rhythm of his sentence]
66. EdB */E a ovelha fica muito zangada*
67. EdB /[Points to the goat in recto]
68. Di */Não não é uma ovelha*
69. RR /[Turns page to DS08] [points towards the beaver in verso] *Aqui vai o pastor . zangão*
70. EdB *Já foi aqui . ei ainda não vi:*
71. RR /: [Points to words in verso from right to left]
72. RR */Ela ainda depois não consegui apanhar*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

73. EdB *Não . deixa-me ler deixas-me ler*
74. RR *Tu já leste*
75. EdB *Não li nada*
76. RR *Leste aquela parte . ela não vai apanhar . a galinha*
77. RR [Points to words again from left to right]
78. Di *Não vai conseguir apanhar a galinha*
79. EdB *Mas ela . aí . a /galinha apanhou o cordel e a /farinha vai ser como uma neve*
80. EdB / [Points at Rosie's leg]
81. EdB / [Points at flour sack]
82. Di *Mas foderam-na*
83. RR [Turns page to DS09]
84. Di [Leans over book to take a closer look] *Já se fudou*
85. RR BAUM
86. Di *//Olha . já se fudou -*
87. EdB *//Ai o homen vai-se zangar . mas não viu*
88. EdB *//[Points to the windmill's sails]*
89. RR [Turns page to DS10] Arghh
90. EdB *Ha? esqueci*
91. EngT Through the fence
92. EdB *//Through the fence*
93. EdB *//[Mimes going through with his hand]*
94. RR *//Through the fence [turns page to DS11]*
95. EdB */Éo . é fixe esta parte [takes a closer look] não é este*
96. EdB */[Points to the fox in the cart]*
97. RR Pishuwwa [looks at beehives in recto]
98. Di *Olha o carro está a andar . sem . sem o*
99. EdB *O carro está-se a descer sem a galinha ouvi-lo . e vai apanhar*
100. RR [Turns page to DS12] Baum bam bam bam bam
101. EdB *Vai bater nas casas das abelhas e as abelhas /vão-se zangar . zzz zzzz zzzz zzzz*
102. EdB / [Follows bees from verso to recto]
103. RR *Eles vão levar mel também*
104. Di *Não é nada . isto é só . /isto não é mel*
105. RR / [Turns page to V02] *Vitória vitória acabou-se a história*

Annex 5: Transcriptions

106. EdB *E foi . tá na hora do jantar*
107. Di */Do comer*
108. RR */Outra vez*
109. EngT Dinner time
110. EdB *Não quero mais*
111. RR *Então vai lá para baixo*

SCHOOL 03 - Rosie's Walk
8th May 2009

Group 4 Retell B
EdB + RR + Di

Total 02m 30s

The book is open on DED in front of DI

01. RR [Turns page to DS01] Wendy the fox
02. Di [Licks his lips noisily]
03. RR *Não é nada* fox
04. Di *Não é assim?* [licks his lips]
05. RR *Não . se calhar é assim* [licks his lips noisily]
06. Di *Slurp ah ah ah* [pretends to wash his face]
07. Rr [Turns page to DS02]
08. Di *Eu acho que vai levar . eu gostava:*
09. RR :[Points to words in recto] *Ela vai picar-se*
10. Di *Não é nada*

SCHOOL 03 - Rosie's Walk
8th May 2009

Group 4 Retell C
RR

Total 01m 24s

01. RR [Opens book on HTP] Rosie walks [turns page to TP] [looks briefly] [turns page to DED] [turns page to DS01] [points at fox] fox
02. EngT Fox
03. RR Shurlppp [licks his lips] [looks at Rosie in recto] [turns page to DS02] [lifts up arm] /BAUM [looks at Rosie in recto] [Turns page to DS04] */ela não vai apanhar a galinha . porque ela . vai cair na lama*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

04. RR / [Turns page to DOS04]
05. RR / [Points to the words and follows them with his fingers]
06. EngT / Hum hum
07. RR / [Turns page to DS05] [in take of breath] [turns page to DS06] / *ela não vai conseguir apanhar a galinha* [turns page to DS07] [turns page to DS08] [points to the beaver in verso] *ora estava a ver que vai cair à farinha* [turns page to DS09] e baum [turns page to DS10] *vitória vitória acabou-se a história* /bauff [turns page to DS11] *foi para a toca das abelhas* [turns page to DS12] *as abelhas foram voar* [turns page to V02] [closes book]
08. RR / [points to words and runs fingers along them as he speaks]
09. RR / [Runs hand along top of fence from verso to recto]
10. RR / [Turns page to DS13]

SCHOOL 03 - Rosie's Walk
11th May 2009

Group 5 Retell
MN + Ren + Gui

Total 03m 57s

01. EngT Can you remember the name of the story?
02. MN Rosie's walk
03. Ren Rosie's walk [opens book on HTP] an a fox [points to the fox]
04. Gui Fox *e galo*
05. Ren [Turns the page to TP]
06. ALL Rosie's walk
07. Gui [Runs finger from verso to recto including the mill] *É o caminho*
08. EngT Ah ha
09. Gui *Parece um mapa*
10. MN *É o pátio um um . a raposa vai cair aqui* [points to pond in recto]
11. Ren *Pois vai mas onde é que é aquela do ancinho?*
12. Gui *Não tá aqui*
13. Ren *Tá aqui*
14. Ren [Points to the white space above the title]
15. Gui *Pois*
16. Ren [Turns page to DED] ah
17. MN *Nós não sabemos esta*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

18. EngT For Wendy and Stephen
19. Ren Agh [turns page to DS01] *oi ahhh*
20. MN For Wendy and Stephen
21. Gui An a fox . an a fox
22. MN *Não tá aqui a dizer nada* fox
23. Gui */Cala-te mas é*
24. Ren */[Shakes his head] [looks at EngT]*
25. [Silence 2 secs]
26. EngT Rosie the hen went for a walk
27. MN Walk
28. Ren Walk [turns page to DS02]
29. Gui Fox . *ah . agora é o ancinho . /la la la la la*
30. Gui */[Imitates a proud walking as if in*
a cartoon]
31. [Interruption 20s]
32. Ren [Turns page to DS03]
33. MN [Touches own nose] *Bap da nose*
34. EngT That's right . hits the nose
35. Ren [Touches own nose] *Au psh psh psh* [turn page to DS04]
36. MN */An a pond*
37. MN */[Demonstrates the action which represents around]*
38. Ren [Demonstrates the action which represents around] An a
39. EngT Good . around the pond
40. Gui (Using a silly high pitched voice) *VAI CAIR NA LAMA WOAHH . motorizada*
41. EngT *Gui Gui . calma*
42. Ren */[Slowly turns page to DS05]*
43. Gui */Agora é que é certo*
44. MN Splash
45. Ren Splash
46. MN *Aqui não tem nada para ler . mas não faz mal*
47. Ren *Pedoin* [hand goes up] *os sapos até saltaram*
48. MN *São dois* frogs
49. EngT Two frogs . two green frogs
50. Ren [Turns page to DS06]
51. MN Green frogs
52. Gui *Agora é que é mesmo*

Annex 5: Transcriptions

53. Ren (Uses action which demonstrates over]
54. MN /Over da /haystack
55. MN /(Uses action which demonstrates over]
56. Ren /Haystack
57. EngT Over the haystack
58. Ren *Caiu na palha* [points at haystack]
59. EngT That's right the haystack
60. Gui *Caiu na palha mas a cabra vai dar uma grande* //#####
61. MN //Agora o goat vai
ficar zangado
62. Ren // [Turns page to
DS07]
63. EngT An angry goat
64. Ren *O goat vai dar uma ### mas não vai conseguir porque está
amarrado*
65. MN *Mas /aquilo não é um nó . se aquilo saiu do chão aquilo . ele
pode soltar-se . ele tá só enrolada não é um nó*
66. MN / [Points to the peg which the goat is tied to]
67. Ren [Slowly turns page to DS08] ###
68. Gui *Agora ele vai da farinha do moinho*
69. MN Past a da mill . /past a da mill
70. EngT /Past the mill
71. Ren Milk [turns page to DS09] /Beee . /a flour
72. Ren / [Follows the fallen flour from sack
to fox]
73. MN /FLOUR . flour
74. Gui Flour
75. Ren [Turns page to DS10]
76. MN In da beehives
77. EngT Under the beehives . but this is through the fence
78. Ren [Points to the beehives in recto] ###
79. MN In the car [points to the empty card in verso]
80. EngT That's right
81. Gui Da CAR . /*maluqueira*
82. Ren / [Turns page to DS11]
83. Gui *Woah . até à COLMEIA*
84. MN Car . *vai no car*
85. Ren [Turns page to DS12]

Annex 5: Transcriptions

- | | | |
|------|------|---|
| 86. | MN | /Unda da beehives |
| 87. | Gui | /### |
| 88. | EngT | Under the beehives |
| 89. | Ren | Beehives . <i>olha a /galinha passou por baixo</i> |
| 90. | Ren | [Points at Rosie] |
| 91. | MN | Ya |
| 92. | Gui | <i>O galo quer dizer</i> |
| 93. | Ren | [Turns page to DS13] Agora |
| 94. | MN | <i>Quer dizer o /Rosies</i> |
| 95. | Ren | [Follows bees from verso to recto with his finger] |
| 96. | Gui | <i>Lá foi às abelhas</i> |
| 97. | Ren | <i>Lá foi a raposa cheia das abelhas</i> |
| 98. | MN | <i>/Zzzzzzzzzzzzzzzzzzzz</i> |
| 99. | MN | [Follows bees from verso to recto with his finger] |
| 100. | EngT | Poor fox |
| 101. | Gui | Zzzzzzz [runs finger along bees in verso] |
| 102. | Ren | [Turns page to VB] <i>Chegou //mesmo à hora do jantar</i> |
| 103. | MN | //In time for dinna |
| 104. | Gui | <i>//Chegou mesmo à hora do jantar</i> |
| 105. | EngT | Well done . very good |
| 106. | MN | <i>Não contámos tudo . mas não faz mal</i> |
| 107. | EngT | That's Ok . it was fantastic . well done . thank you |

SCHOOL 03 - Rosie's Walk
11th May 2009

Group 6 Retell
Ped + Nil

Total 02m 38s

- | | | |
|-----|------|---|
| 01. | EngT | OK . here we go . can you remember the name of the story? |
| 02. | Ped | /Rosie's walk |
| 03. | Nil | /[Opens book to HTP] |
| 04. | EngT | Good boy |
| 05. | Nil | [Turns page to TP] <i>O galo ia sair</i> |
| 06. | EngT | Rosie the hen . that's right /went for a walk |
| 07. | Ped | /[Turns page to DED] |

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

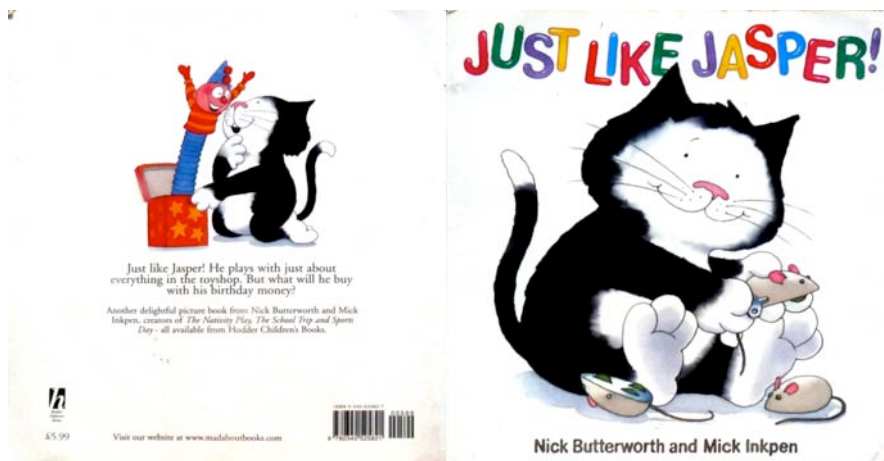
08. [Silence 2 secs]
09. Nil [Turns page to DS01]
10. EngT For Wendy and Stephen
11. Nil *A raposa ia comer o galo*
12. EngT The hen . Rosie the hen went for a walk
13. Ped [Turns page to DS02] *Mas depois a raposa bateu no ancinho*
14. EngT That's right
15. Ped [Turns page to DS03] [looks at Nil] [turns page to DS04]
16. Nil */E depois a raposa saltou e caiu no lago*
17. Nil */[Makes a large arch with his finger and lands in the pond]*
18. EngT Can you remember what it says there? around the []
19. Ped Walk */[Turns page to DS05]*
20. EngT */Pond*
21. Nil Psheuuuu
22. EngT Splash
23. Ped [Turns the page to DS06]
24. EngT Over/. the . haystack
25. Ped */Over . da. haystack . [Touches the fox] ela ia para comer o galo mas caiu no feno*
26. Nil [Turns page to DS07] *Não caiu /aqui na palha* [Touches the straw]
27. Ped Ya
28. Nil [Turns page to DS08]
29. Ped *Não sabes que feno é palha?*
30. Nil *E depois a raposa ia passar . e depois caiu em cima do milk* [turns page to DS09]
31. Ped *Não não . não é milk . era coisa para as flores*
32. EngT Flour
33. Nil Flour
34. EngT *Farinha* flour
35. Nil [Turns page to DS10] *e depois a raposa ia comer o galo e depois caiu no carro* [turns page to DS11]
36. Ped *E depois:*
37. Nil */Foi ###*
38. Nil */[Turns page to DS12]*
39. Ped *E depois o /carrinho começou a descer . ela pensou que conseguia passar por baixo . o galo passou . o carro bateu na na casa e /as abelhas foram*
40. Ped */[Touches the cart in verso]*

A5.7 - Transcriptions *Rosie's Walk* retells

Annex 5: Transcriptions

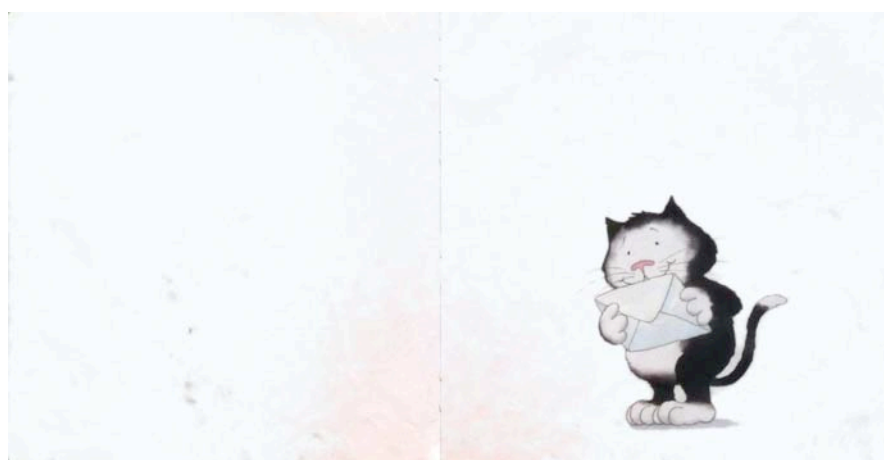
41. Ped /[Uses hand movements to show flying bees]
42. Nil [Turns page to DS13] *Do . da da raposa* [turns page to VB] e
 acabou
43. Ped *E acabou*
44. Nil *Não . e depois ###*
45. EngT Got back in time for []
46. Ped Dinner
47. EngT Dinner
48. Nil *Foi almoçar . ou jantar*
49. EngT That's right . in time for dinner
50. Ped *Jantar*
51. EngT Ah ha . in time for dinner
52. Nil *E depois /acabou*
53. Nil /[Closes book]

Annex 6: Picturebooks (miniature page spreads)

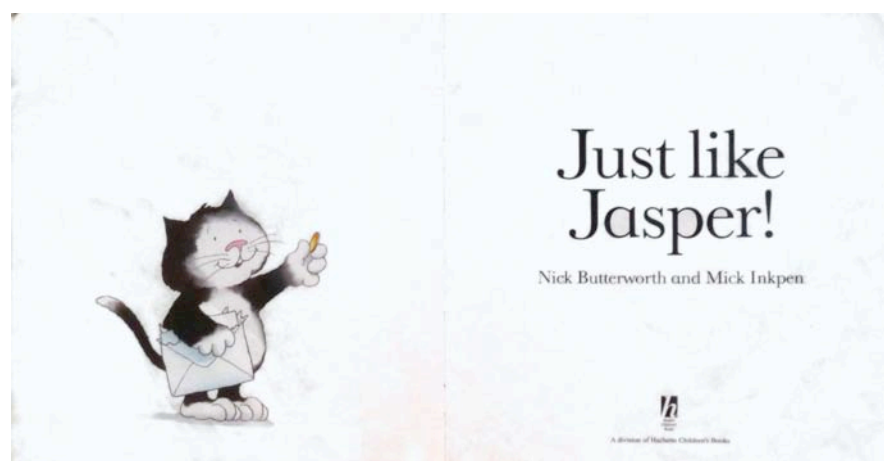


Back cover

Front cover

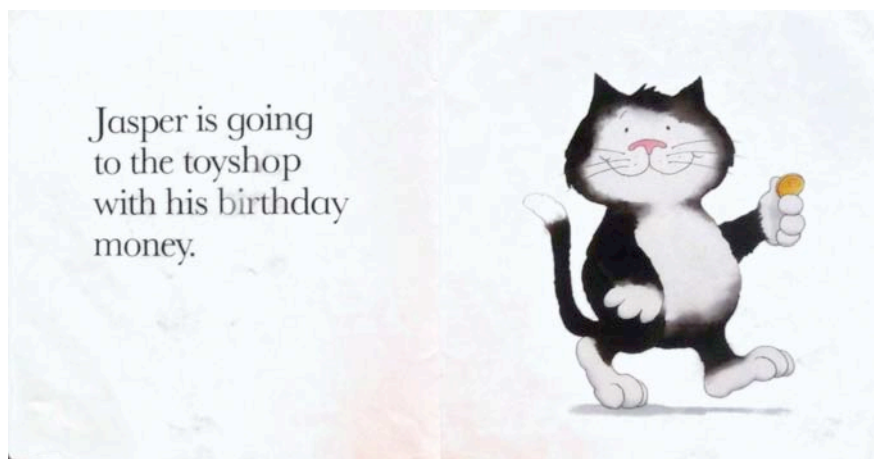


Pages 2 and 3



Page 4 and title page

Just like Jasper
Written by Nick Butterworth and illustrated by Mick Inkpen
© Hodder Children's Books



Spread 01

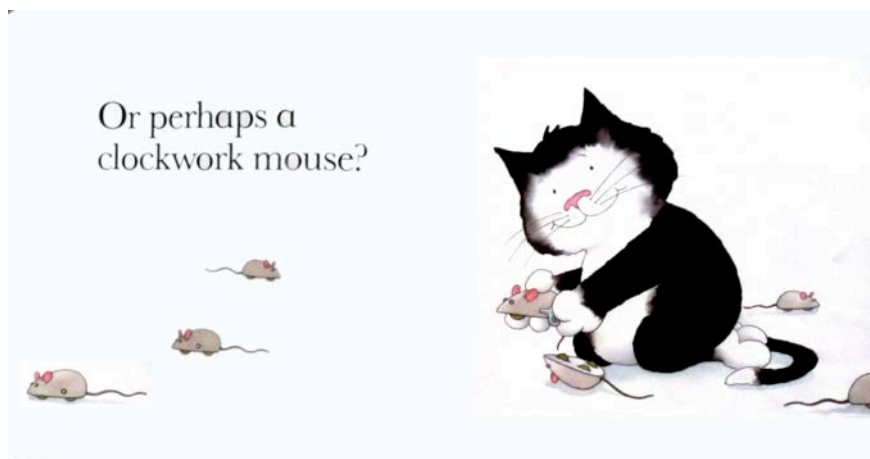


Spread 02



Spread 03

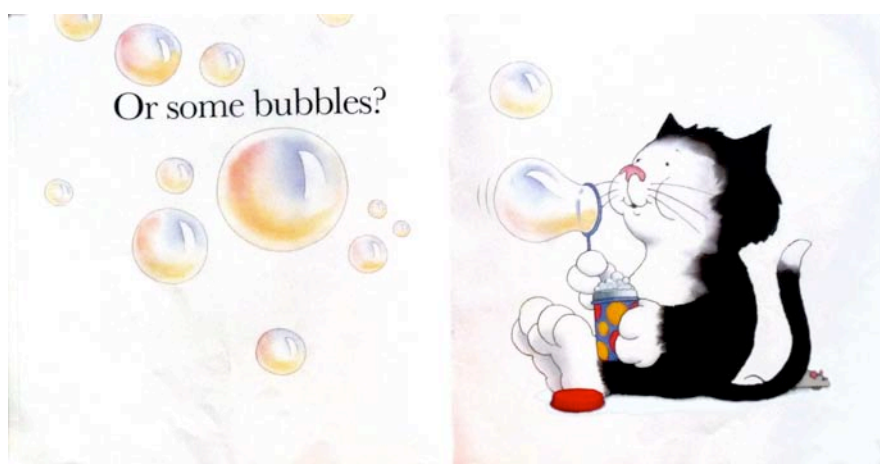
Annex 6: Picturebooks (miniature page spreads)



Spread 04



Spread 05



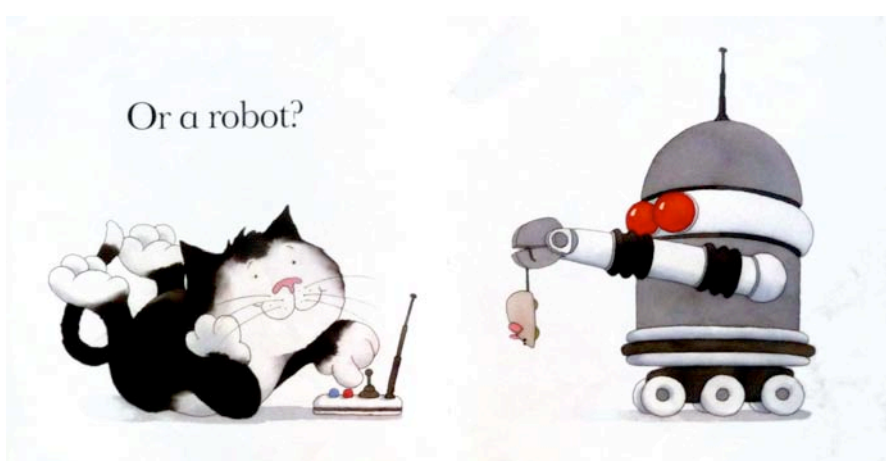
Spread 06



Spread 07



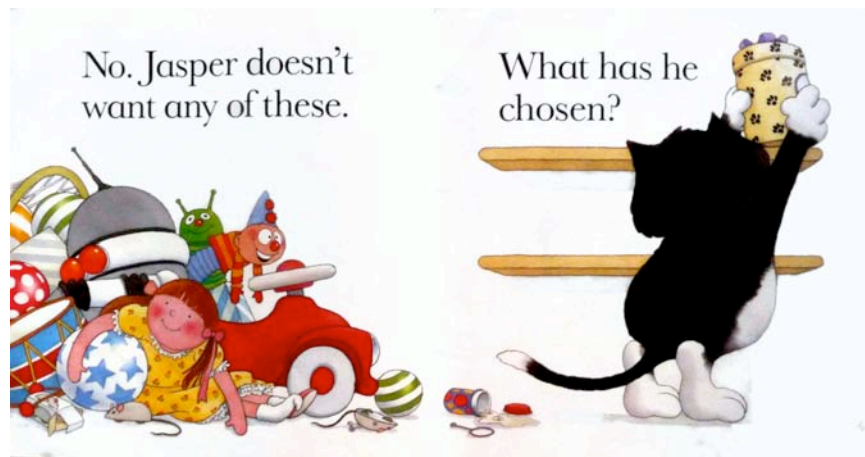
Spread 08



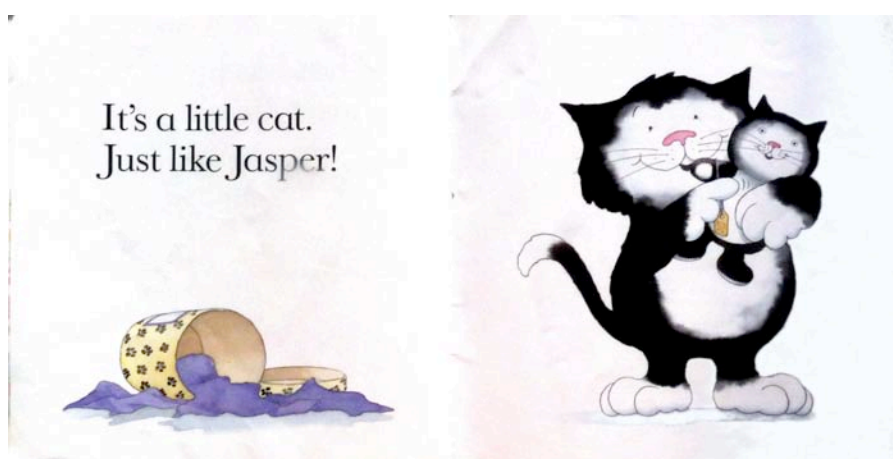
Spread 09



Spread 10

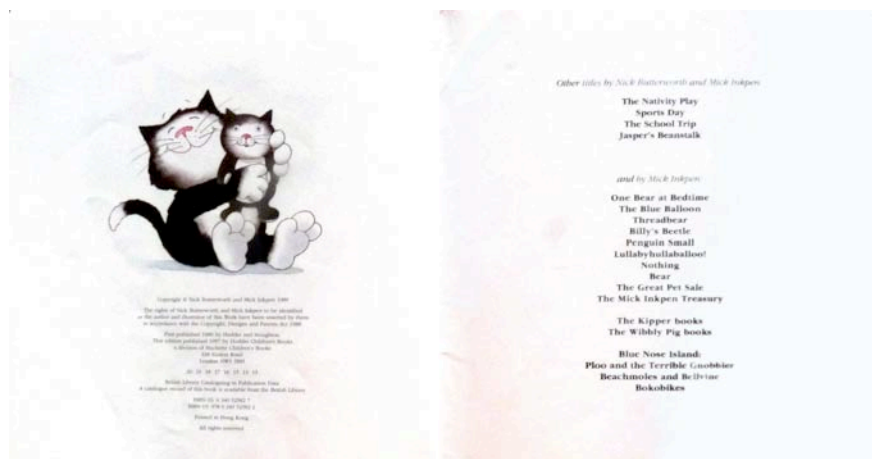


Spread 11



Spread 12

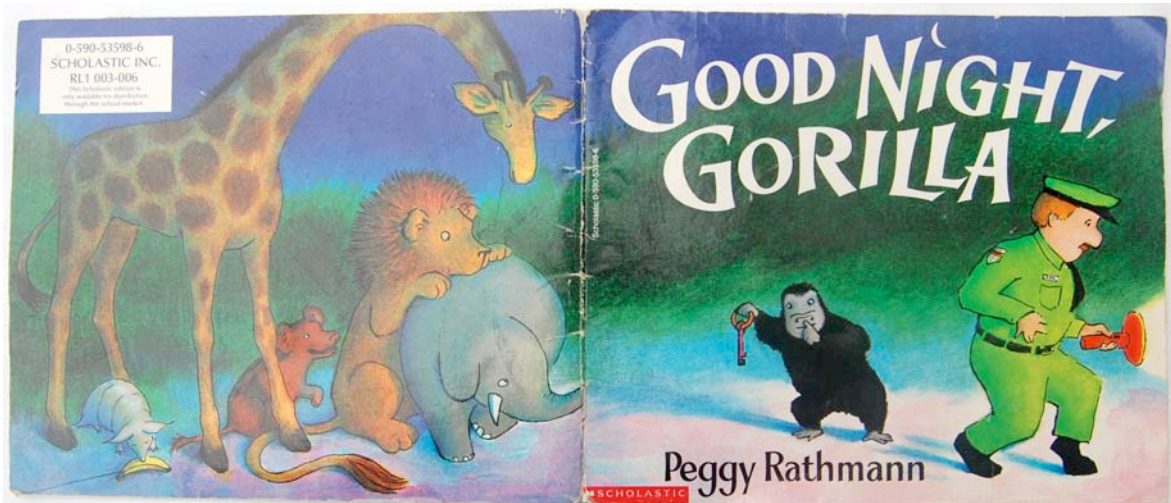
Annex 6: Picturebooks (miniature page spreads)



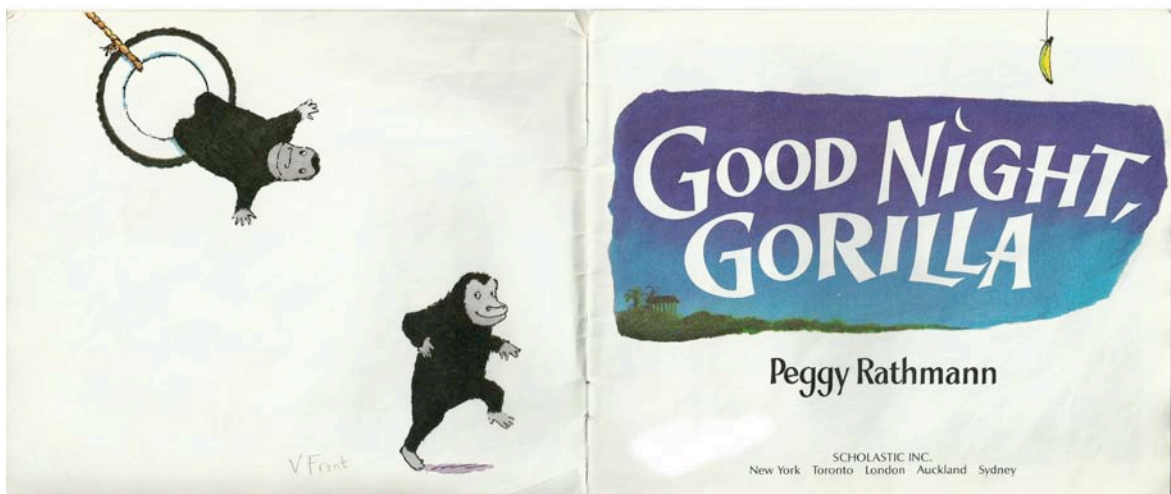
Copyright page

Just like Jasper
Written by Nick Butterworth and illustrated by Mick Inkpen
© Hodder Children's Books

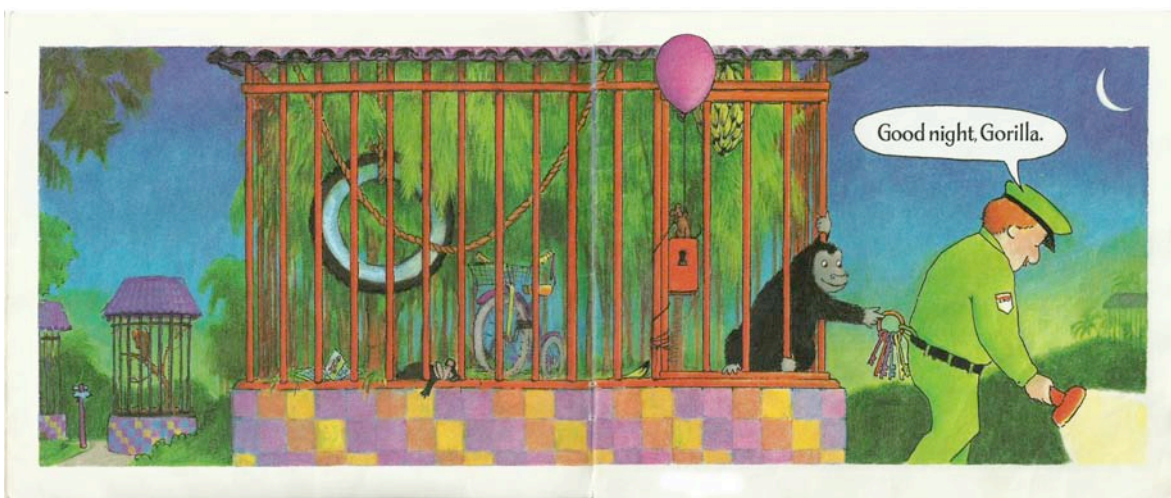
Annex 6: Picturebooks (miniature page spreads)



Back and front covers



Title page with verso



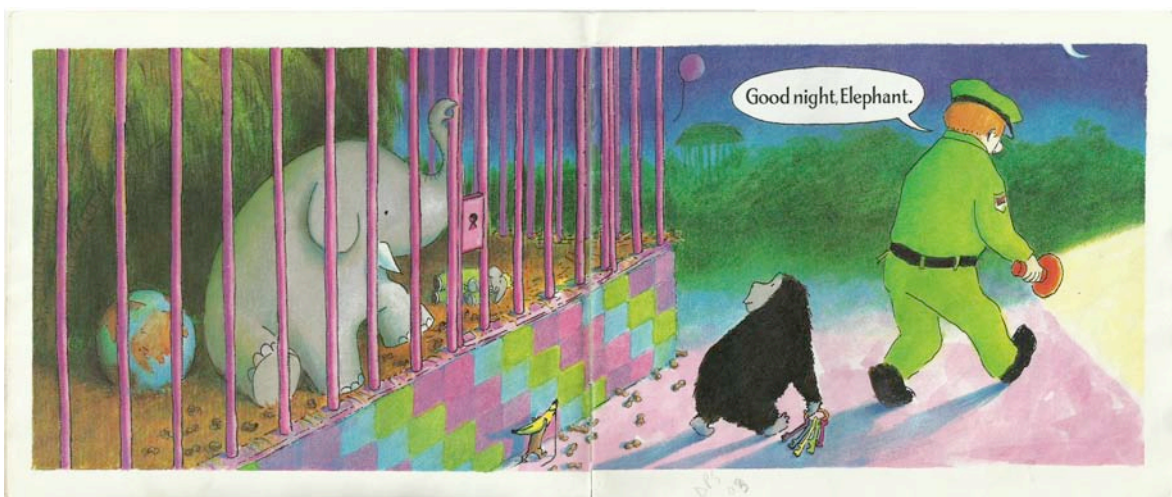
Spread 01

Good Night, Gorilla!
Written and illustrated by Peggy Rathmann
© Penguin Group (USA) Inc.

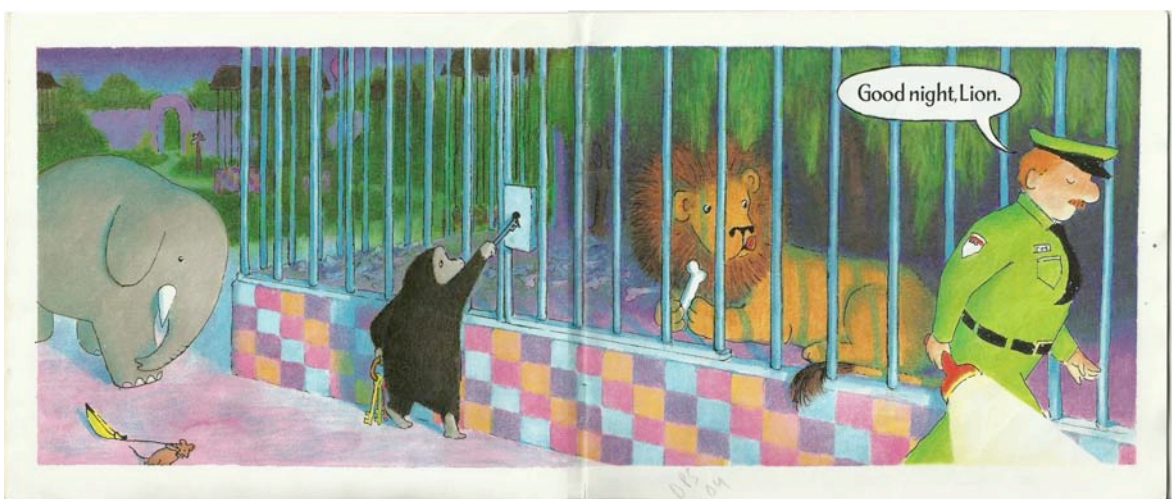
Annex 6: Picturebooks (miniature page spreads)



Spread 02



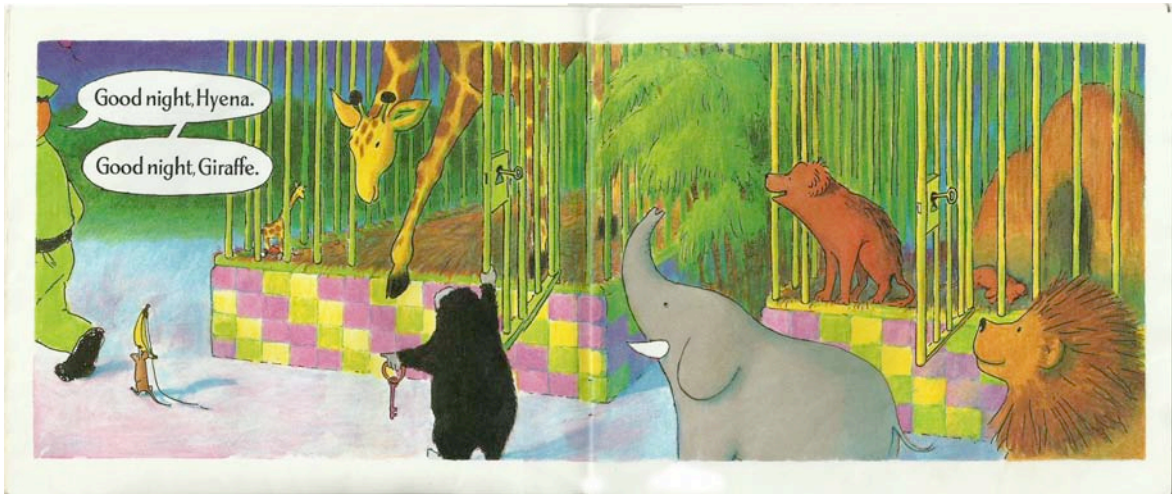
Spread 03



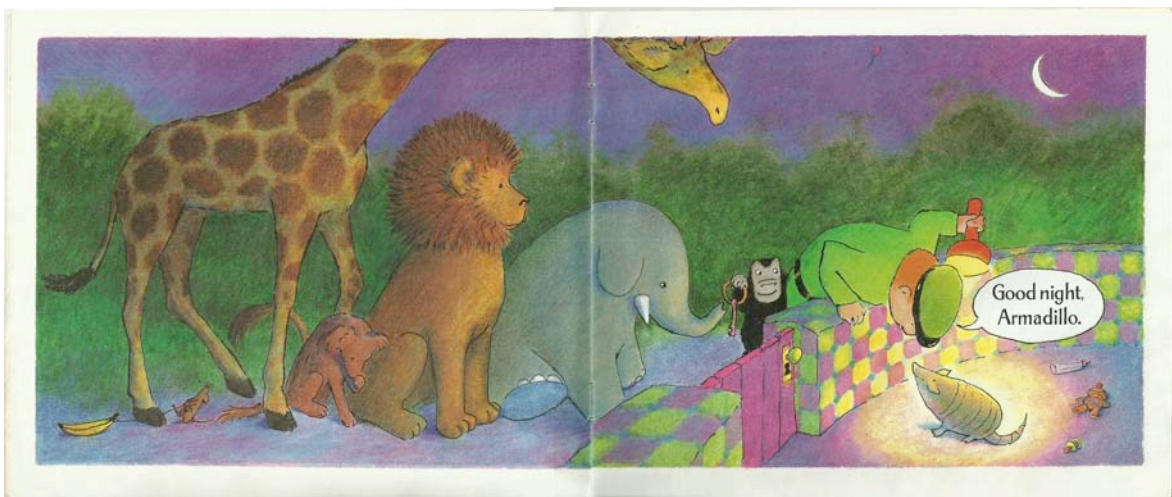
Spread 04

Good Night, Gorilla!
Written and illustrated by Peggy Rathmann
© Penguin Group (USA) Inc.

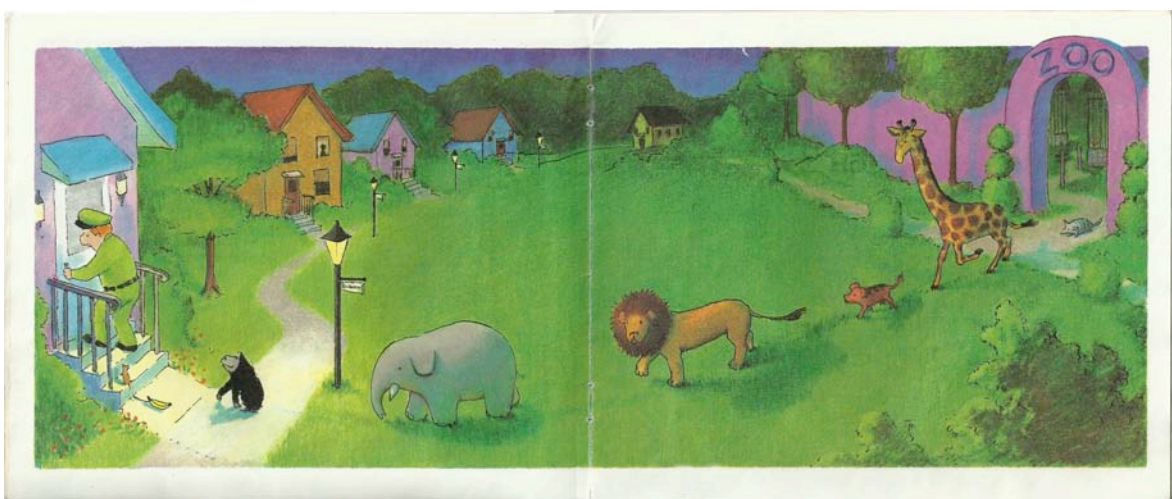
Annex 6: Picturebooks (miniature page spreads)



Spread 05



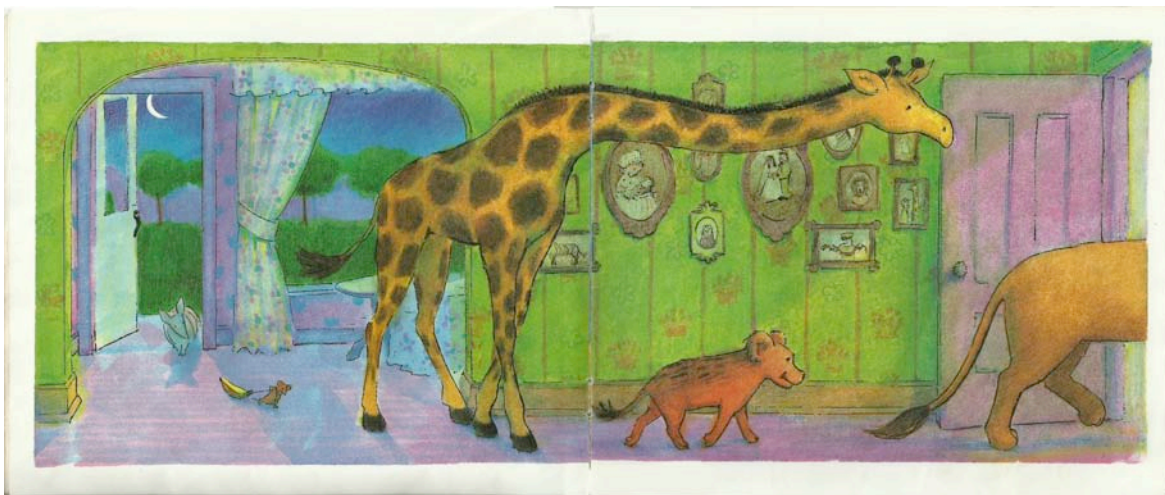
Spread 06



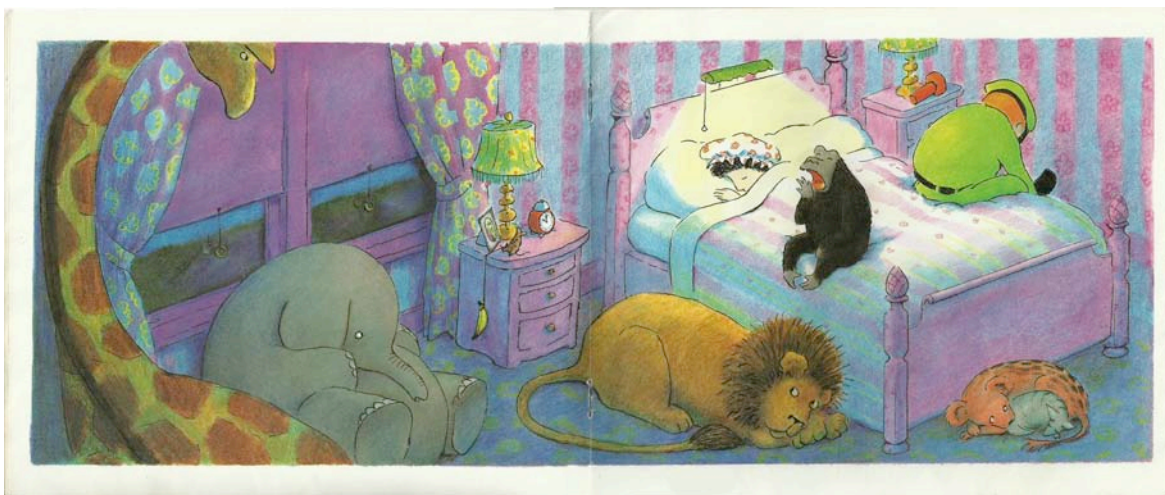
Spread 07

Good Night, Gorilla!
Written and illustrated by Peggy Rathmann
© Penguin Group (USA) Inc.

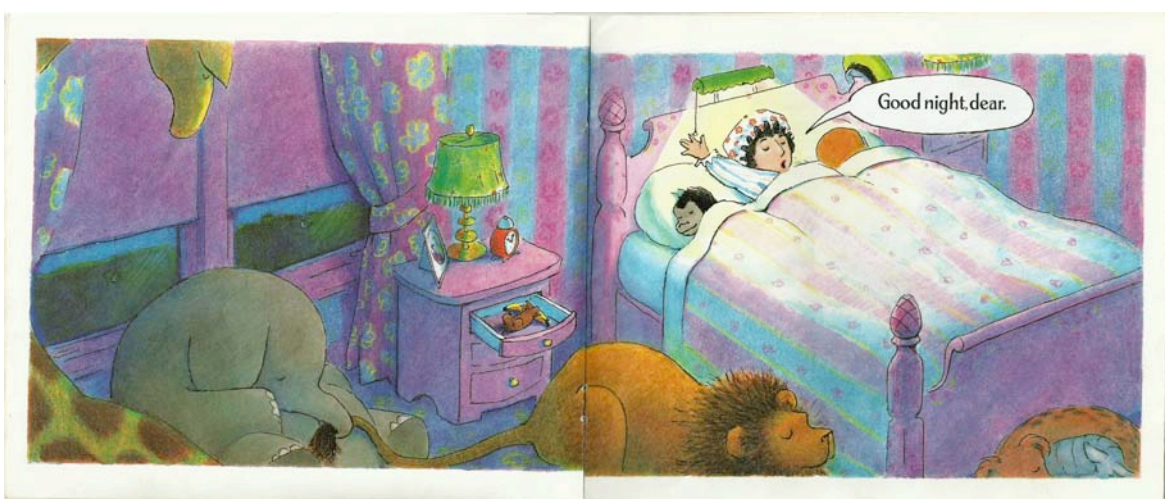
Annex 6: Picturebooks (miniature page spreads)



Spread 08



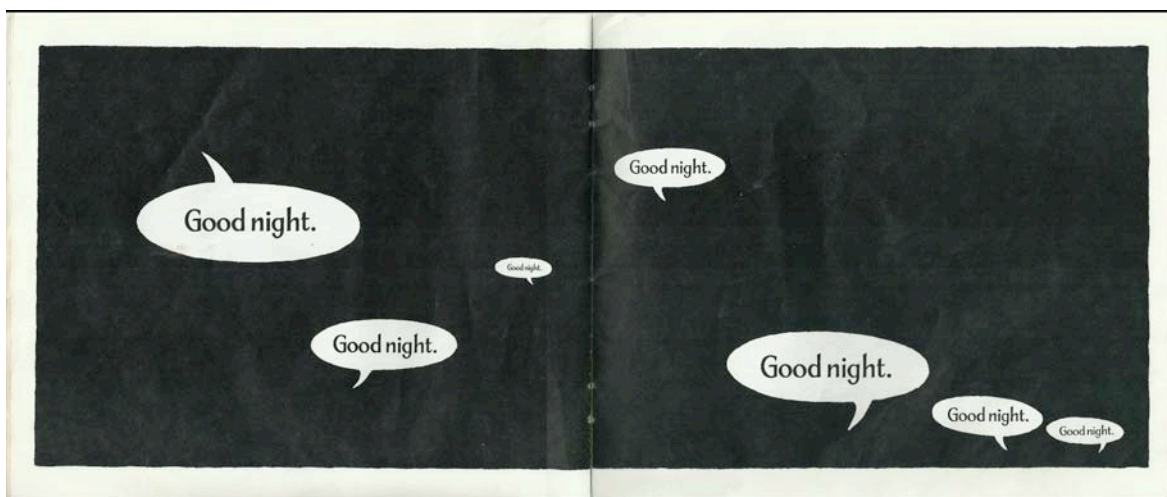
Spread 09



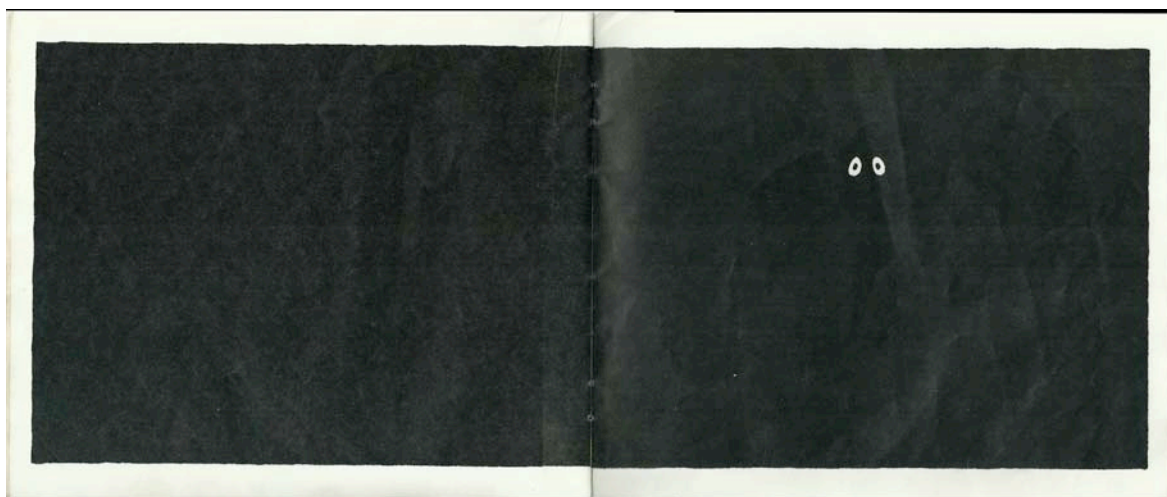
Spread 10

Good Night, Gorilla!
Written and illustrated by Peggy Rathmann
© Penguin Group (USA) Inc.

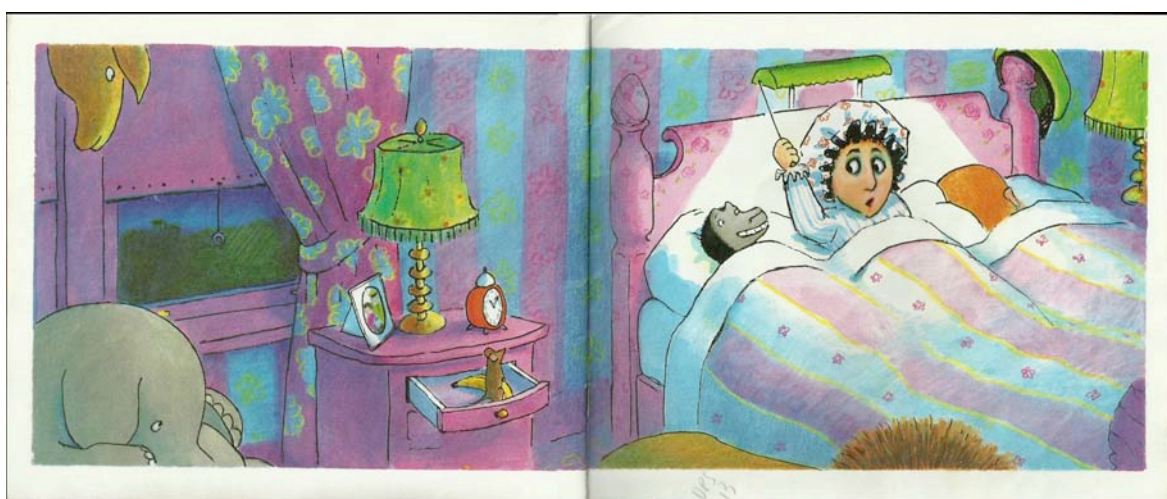
Annex 6: Picturebooks (miniature page spreads)



Spread 11



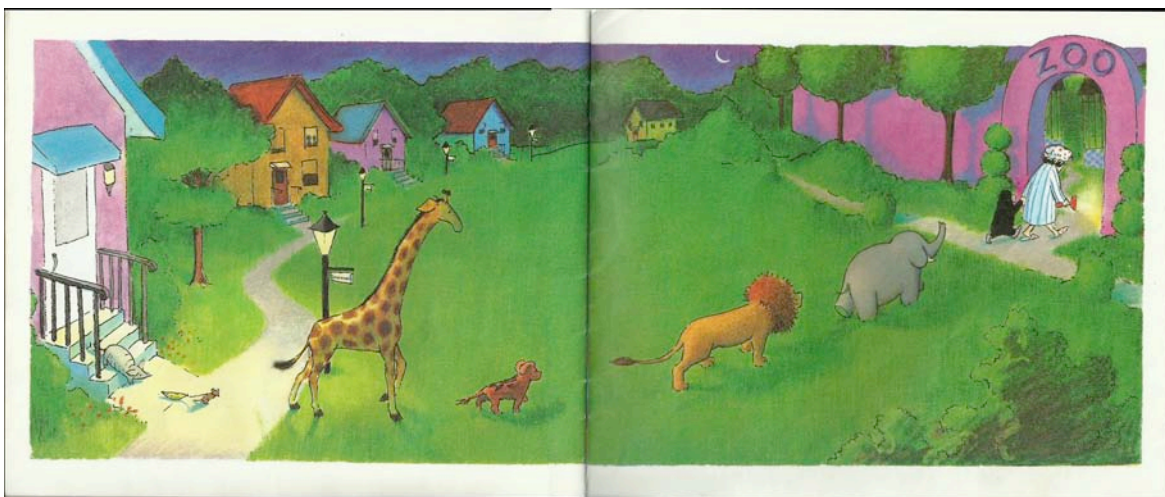
Spread 12



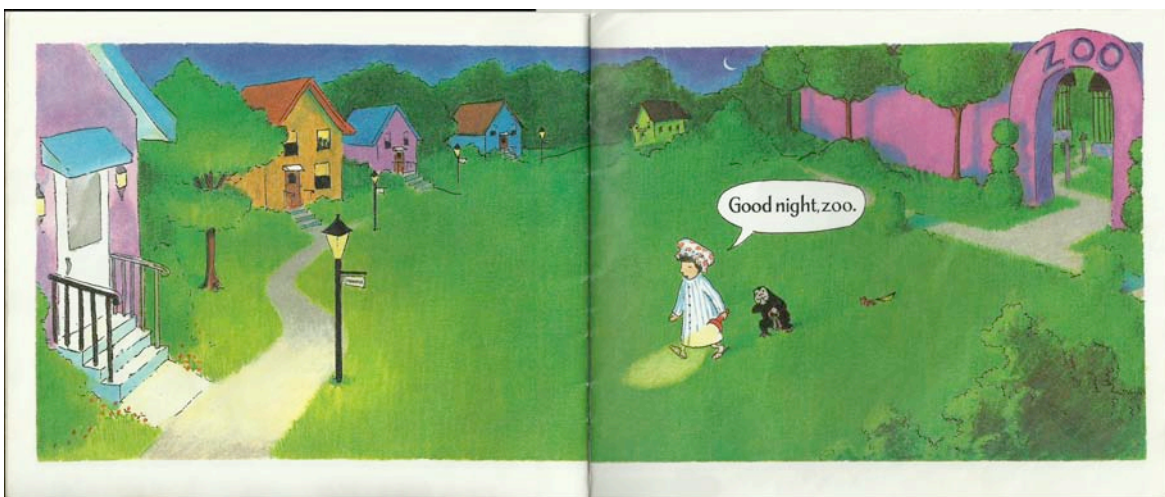
Spread 13

Good Night, Gorilla!
Written and illustrated by Peggy Rathmann
© Penguin Group (USA) Inc.

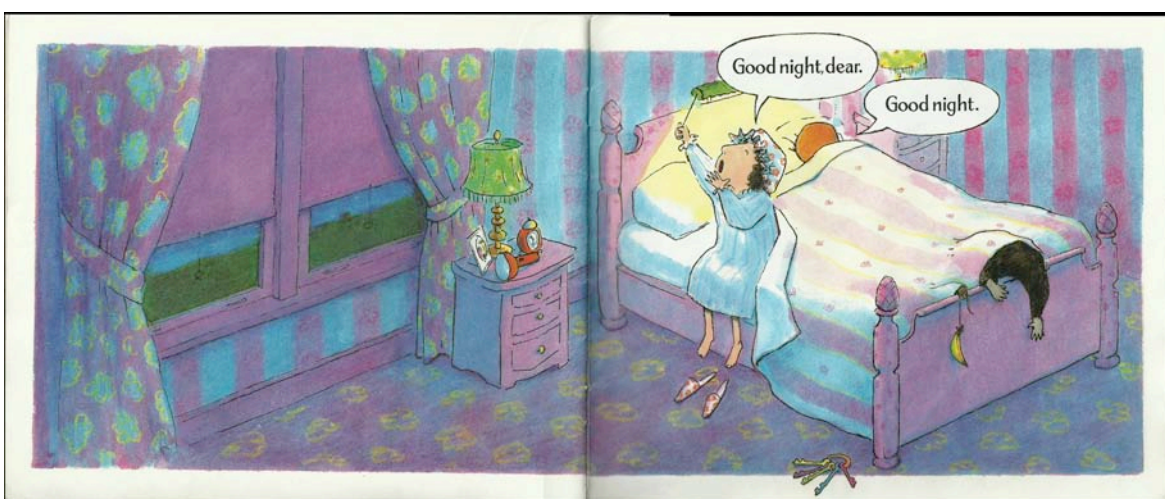
Annex 6: Picturebooks (miniature page spreads)



Spread 14



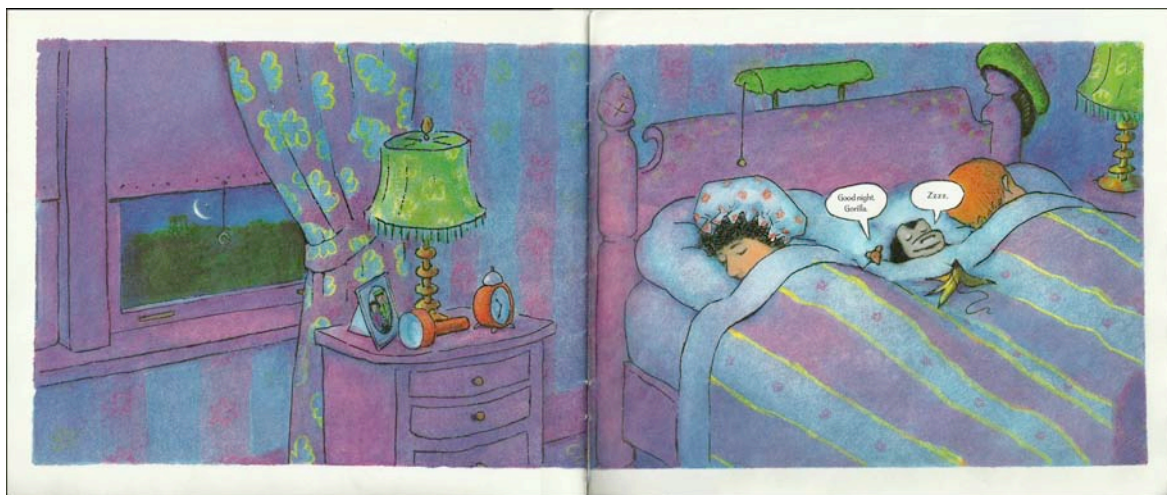
Spread 15



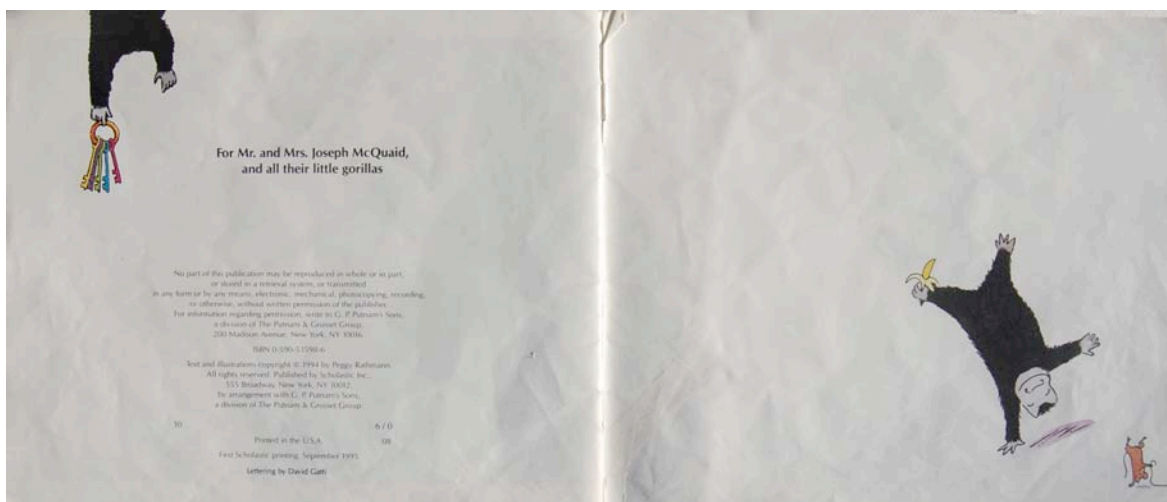
Spread 16

Good Night, Gorilla!
Written and illustrated by Peggy Rathmann
© Penguin Group (USA) Inc.

Annex 6: Picturebooks (miniature page spreads)



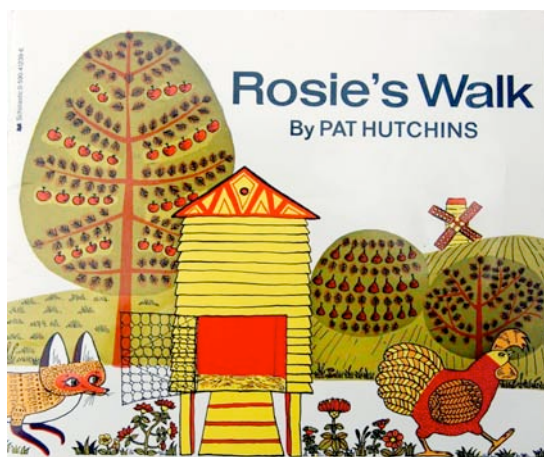
Spread 17



Copyright page and recto

Good Night, Gorilla!
Written and illustrated by Peggy Rathmann
© Penguin Group (USA) Inc.

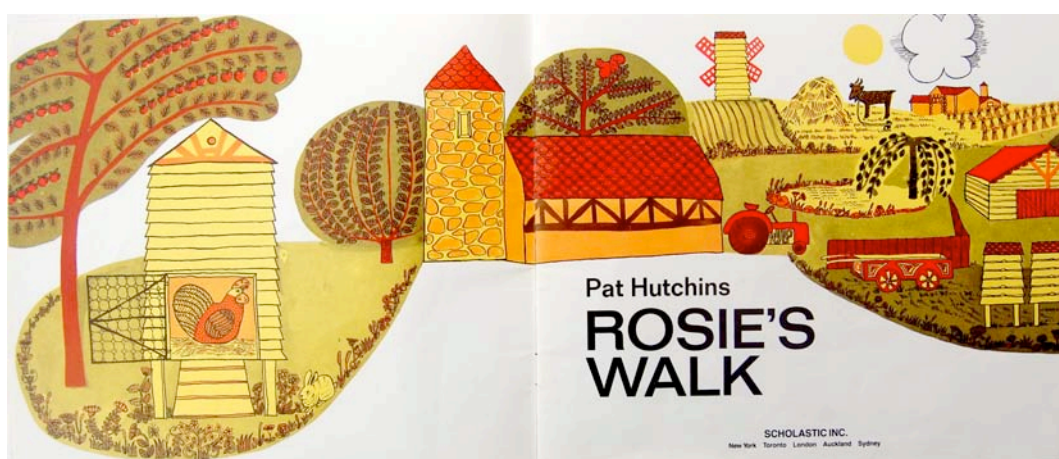
Annex 6: Picturebooks (miniature page spreads)



Front cover (Scholastic version)



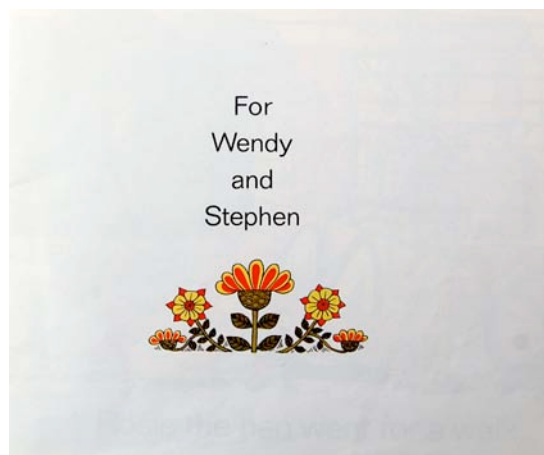
Half-title page



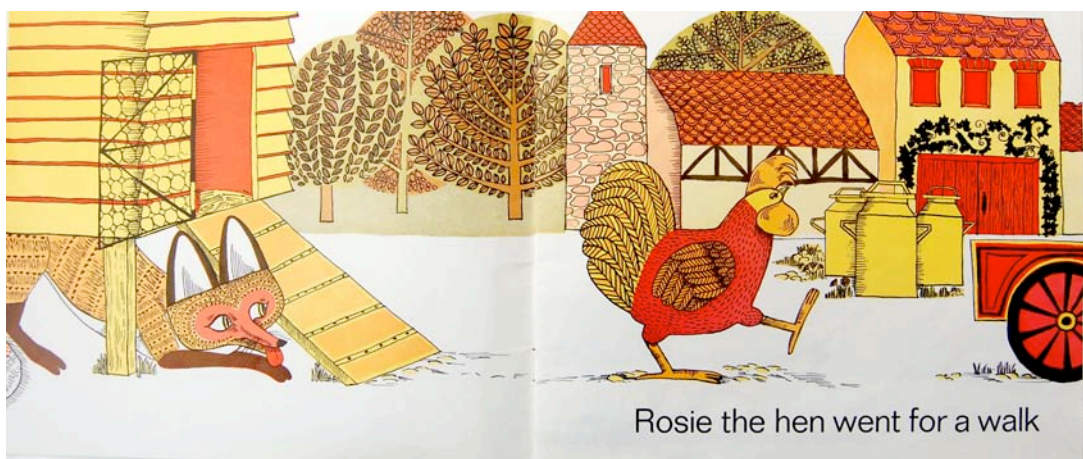
Title page

Rosie's Walk
Written and illustrated by Pat Hutchins
© Simon & Schuster

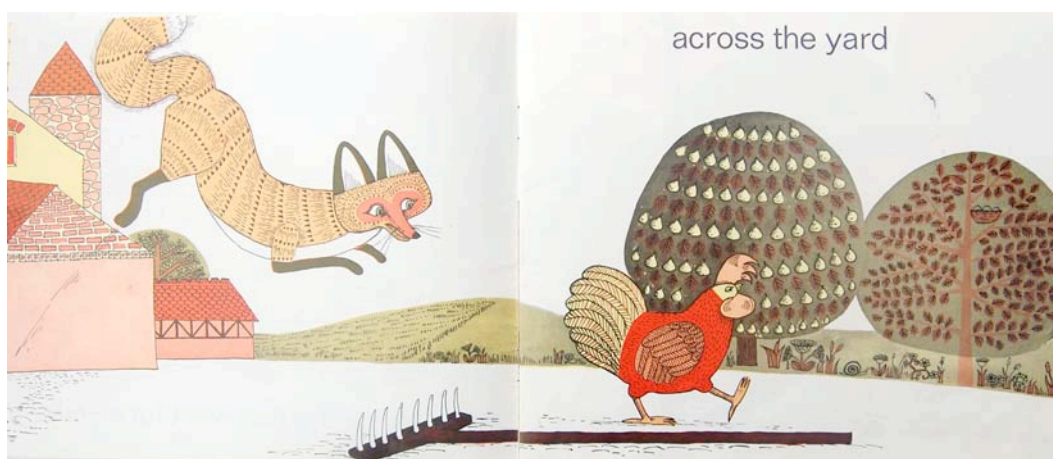
Annex 6: Picturebooks (miniature page spreads)



Dedication page



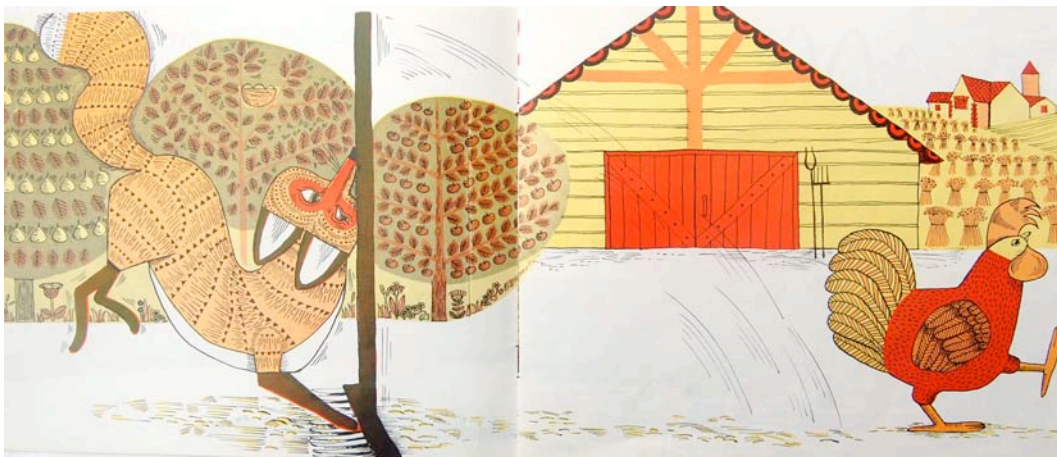
Spread 01



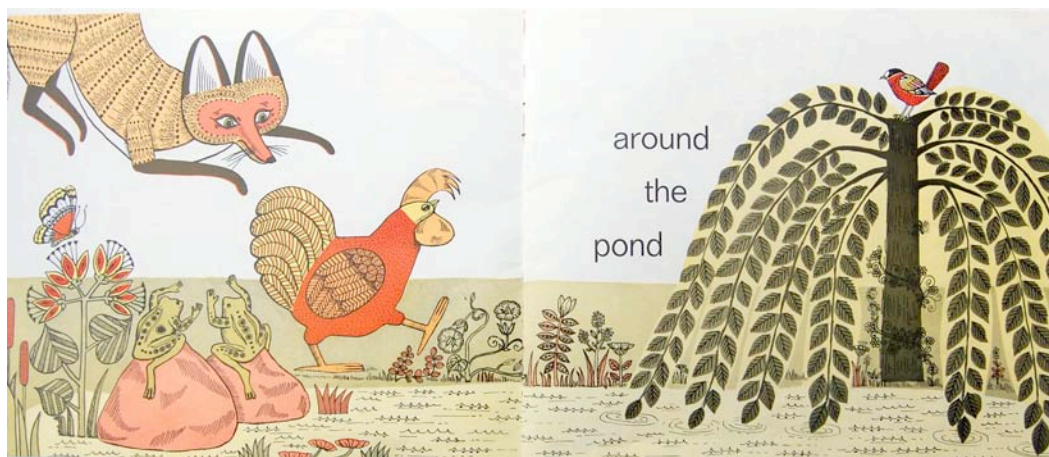
Spread 02

Rosie's Walk
Written and illustrated by Pat Hutchins
© Simon & Schuster

Annex 6: Picturebooks (miniature page spreads)



Spread 03



Spread 04



Spread 05

Annex 6: Picturebooks (miniature page spreads)



Spread 06

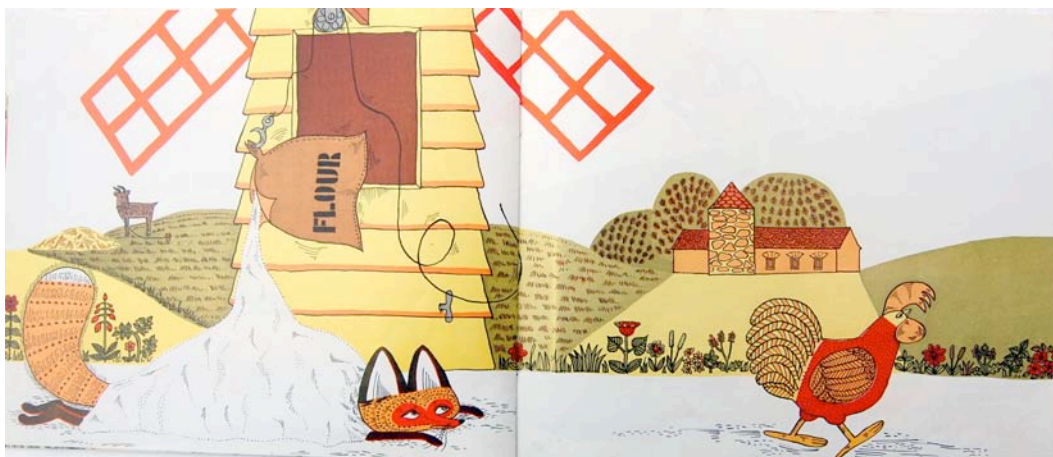


Spread 07



Spread 08

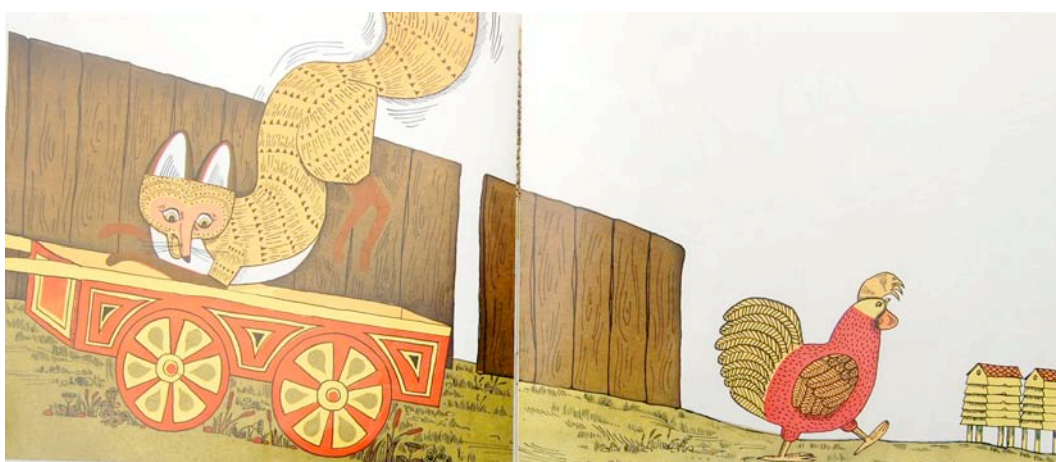
Annex 6: Picturebooks (miniature page spreads)



Spread 09



Spread 10

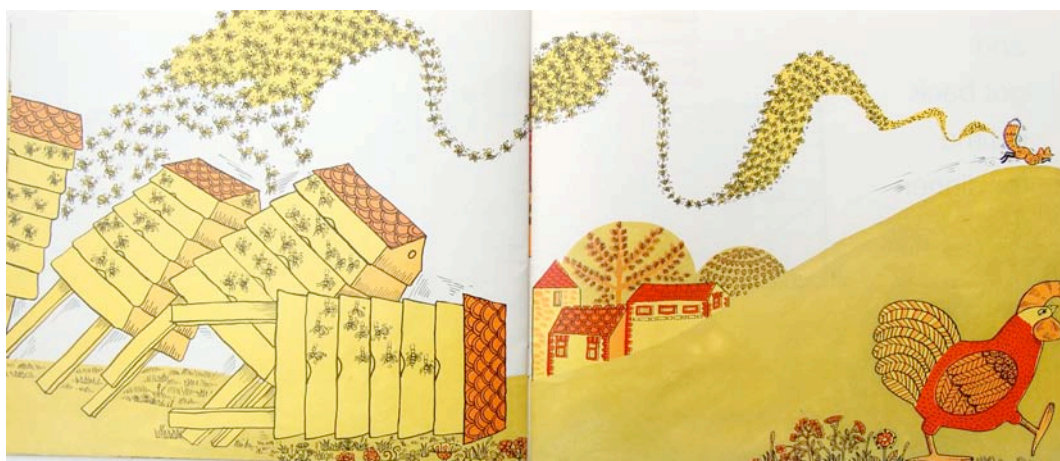


Spread 11

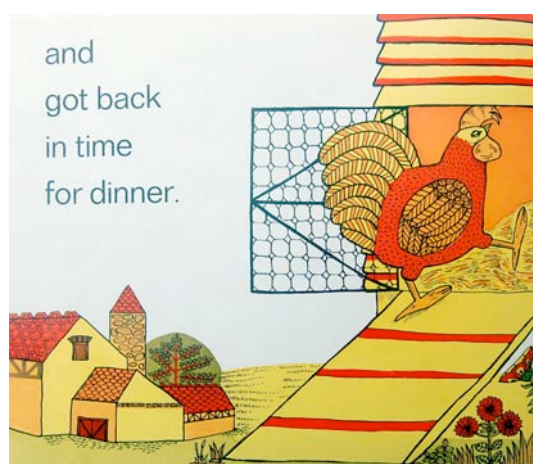
Annex 6: Picturebooks (miniature page spreads)



Spread 12



Spread 13



Back verso

Annex 7: English lesson content

Date	Theme /story / song / chant	Lexis / lyrics
September 19 - October 8 2008	Pets	Turtle, rabbit, bird, fish, parrot, cat, dog, mouse
	Story: <i>Can I have a pet?</i> (Reilly)	Pet, bird, fish, spider, turtle, rabbit, elephant
October 10 - November 11 2008	Colours	Red, orange, yellow, green, blue, purple, pink, white, black, brown
	Story: <i>Brown Bear, Brown Bear, what do you see?</i> (Martin, Jr & Carle)	White dog, children. Blue horse, brown bear, orange fish, black sheep, purple cat, yellow duck, green frog, red bird, teacher monkey,
November 24 - December 17 2008	Toys	Train, teddy, computer game, car, ball, legos, bike, game, roller skates, doll
January 5 – 28 2009	Actions in school	Running, watching TV, riding a bike, writing, drawing, swimming, singing, playing, reading, dancing
January 29 - February 23 2009	Numbers 1-10	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
	Chant: <i>The number chant</i> From <i>Little Hoola</i> (Coelho & Mourão, 2009)	Number 1, point to the sun. Number 2, let's say 'Boo!' Number 3, climb tree. Number 4, point to the door. Number 5, do the jive. Number 6, move your hips! Number 7, jump to heaven. Number 8, stand up straight. Number 9, we are fine! Number 10, let's do it again. Yo!

Annex 7: English lesson content

Date	Theme /story / song / chant	Lexis / lyrics
February 26 – March 23 2009	Mini-beasts and Easter	Bee, flower, butterfly, caterpillar, ladybird, bird, worm, spider, ant, snail, Easter bunny, sweets, flower, egg, basket
	Song: <i>Bugs song</i> From Best Buddies 2 (Mourão & Gamboa, 2009)	I'm a little ant. I have six legs. I can march. I can march. I'm a butterfly. I have two wings. I can fly. I can fly. I'm a busy bee. I have a yellow body. I can buzz. I can buzz.
April 15 – May 3 2009	Family	Mummy, daddy, brother, sister, brother, family
	Song: <i>My Family</i> From <i>Little Hoola</i> (Coelho & Mourão, 2009)	My family, my family all in the garden This is my mummy, this is my daddy. This is my brother, this is my sister. This is me!
May 11 – June 8 2009	Cake making	Pan, bowl, spoon, wooden spoon, chocolate, honey, butter, cornflakes

Annex 7: English lesson content

Date	Theme	Lexis
October 1 - 27 2008	Professions	Fireman, baker, policeman, driver, teacher, hairdresser, mechanic, cook, nurse, doctor.
October 29 2008	Halloween	Monster, Jack O'lantern, lantern, ghost, pumpkin, witch
November 3 – 19 2008	Emotions	Thoughtful, frightened, in love, happy, angry, surprised, sad
November 24 - December 15 2008	Toys	Ball, teddy, legos, game, rollerskates, playstation, car, bike, train, doll.
January 6 – 28 2009	Recycling	Blue bank, yellow bank, green bank, red bank, paper, card, glass, plastic, tin, battery.
February 2 – March 10 2009	Charlie's family	Daddy, mummy, sister, brother, grandma, granddad
March 12 – 26 2009	Face	Ears, nose, hair, mouth, teeth, eyes, head, face.
April 21 – May 19 2009	Animals in extinction	Fox, owl, snake, eagle, lizard, badger, otter, bear, wolf, hedgehog,
May 26 – June 17 2009	Sea animals	Octopus, jelly fish, clown fish, whale, crab, dolphin, star fish, shark, sea horse, sea lion, turtle,

Annex 7: English lesson content

Date	Theme	Lexis
October 1 - 22 2008	Fruits	Orange, pear, apple, pineapple, strawberry, banana, kiwi, lemon, grapes
October 27 – November 3 2008	Halloween	Bat, spider, witch, cat, owl
November 11 –24 2008	Princes and princesses	Sword, cut down, forest, prince, kiss, witch, princess, bells, tower,
November 24 - December 15 2008	Toys	Car, doll, ball, rollerskates, teddy, computer, train, bike, legos,
January 6 – 29 2009	Clothes	Jumper, gloves, shoes, trainers, trousers, hat, t-shirt, scarf, umbrella, jacket, socks,
January 30 – March 10 2009	House & Furniture	Living room, bedroom, bathroom, kitchen, dining room Bath, tv, table, chair, bed, fridge, sofa, wardrobe,
March 11 – 25 2009	Family	Mummy, daddy, brother, sister, family, baby
	Chant: <i>The number chant</i> From <i>Little Hoola</i> (Coelho & Mourão, 2009)	Number 1, point to the sun. Number 2, let's say 'Boo!' Number 3, climb tree. Number 4, point to the door. Number 5, do the jive. Number 6, move your hips! Number 7, jump to heaven. Number 8, stand up straight. Number 9, we are fine! Number 10, let's do it again. Yo!
April 15 – May 15 2009	Weather, seasons and months	Stormy, snowy, cloudy, cold, a rainbow, hot, rainy, sunny, windy; January, February, March, April, may, June, July, August, September, October, November, December; Spring, Summer, Autumn, Winter
May 20 – June 17 2009	Going to school	Book, schoolbag, rubber, scissors, glue, pencil, pencil sharpener, crayon, pencil case, ruler,

Annex 8: Summary of response themes

Key: #No - after the verbal text ; ΩNo - before the verbal text; >[word] - with verbal prompt; √ball - Cc completing verbal text ; ® - repeating L2 word

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Front cover	<i>Gato</i> <i>Rato de corda</i> Mouse Cat	>Jasper <i>Eu ainda lembro-me onde ele ...</i> <i>Foi a loja de brinquedos</i> <i>Gostou dos ratinhos</i> <i>Gosta dos carros</i> <i>Eu gosto de ball</i> <i>Ratos</i> >mouse <i>Tinha ganhado uma moeda</i>	Jasper <i>Dançar com a doll</i> A mouse Ball	Just like jasper [pointing to words]	A doll É Jasper like Just like Jasper	A doll <i>a dançar</i> [pretends to dance] Just like Jasper	A doll Jasper Casper Just like Jasper [personal response]
Back cover		®Jack in a box [pretending to box] Box	Box [Pretends to box] Car				
Page 3	<i>É uma carta</i> <i>É uma carta e vai ter /muitos animais</i>	Moeda <i>Tinha ganhado uma moeda</i>	<i>Moeda</i>	<i>Uma moeda</i> > <i>moeda</i> <i>uma moeda da sorte</i> >envelope	√envelope A moeda	> envelope Uma moeda	√envelope
Page 4	<i>É uma moeda</i> <i>Moeda de chocolate</i> <i>Moeda da sorte</i>	>coin	Uma moeda		®money	√A moeda	√money
Title page					>Just like Jasper		
DS01	<i>#Vai gastar a moeda</i> <i>... vai ficar sem moedas</i>	<i>#Vai comprar uma coisa com essa moeda</i>	®Toy shop <i>Vai à loja de brinquedos</i> <i>porque é que não há nenhum senhor?</i> [Discussion]	<i>ΩEle vai dançar com a doll</i> ΩCar ΩBall ΩBubbles ΩDoll ΩJack in a box ΩTeddy #®money	Ω[response 3] ΩA mouse ΩE a ball ΩBubbles car mouse	√toy shop Ωmoney <i>#Não estava lá a senhora</i>	√shop √birthday money

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS02	Ω[gasps] #O que é que ele quer? #Tanto brinquedo Rato Mickey mouse Mouse Ball Car Doll Uma estrela	ΩVai dançar com a doll Ball Doll Car Box Mouse Balls A rrr Bolhas de sabão	A robô A doll a dançar com o gato Mouse Ball Jasper Car Jasper Bolhas do sabão ? Ball ? Bubbles Box Ball	Ball Jasper Jack in a box Ball Car Mouse Ball Doll Box Bubbles e a mouse Carro	#Doll Bubbles Ball a ball Caixa box Car Bubbles Jasper Mouse Ball Car Cat Bubbles	ΩDoll #Doll Ball A mouse	[Put hands up to name toys]
DS03	ΩCesto Será que vai escolher outra coisa?	#No #Quería um peluche igual a ele	#No	√ball #ball no # no	√ball no	√ball #No	Ωball √ball #No
DS04	#Eu dis que ia comprar	#Não #Rato da corda	#No	√mouse #no	ΩNo √mouse #No	√mouse #No A box	ΩMouse √mouse #No
DS05	ΩUm tambor	ΩNo #No #Boom boom boom Um pó pó	#No boom boom boom [pretends to play]	ΩJack in a box ΩTambor ?drum Tá ali um mouse Pum pum pum	ΩTá ali a mouse #No Tá ali a mouse Bum bum bum	ΩMouse ΩBum bum bum >Drum	ΩMouse Tá ali a mouse #No
DS06	ΩBolhas #Tem cores Response 3	ΩNão é não ΩBolihas Ωbubbles ΩEu também sei	Ωno >bubbles	√bubbles #Tá ali um mouse	ΩMouse ΩTá a li a mouse ΩBubbles √bubbles	ΩA mouse ΩBubbles #No	ΩMouse √Bubbles Mouse
DS07	ΩCar ΩGato	ΩCar ΩNão ΩNo #No	Ωcar ΩEsqueceu-se do ratinho #no	Ω Tá ali o mouse Ω Ω Car ΩA mouse	ΩNo Mouse #No	ΩA mouse > car #No	ΩCar #No #Mouse

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS08	√doll #Sapatos	ΩNo Ωa doll #No	Ωno #no	√doll #Tá ali a mouse #E um sapato @dancing	Ω A mouse #No	ΩA mouse √a doll É a doll #No A dancing . no	ΩO mouse tá ### √Doll #Mouse O mouse está fugir rápido para o gato não pisar Sapato >dancing
DS09	#Um robô	#No	#no	# O mouse	ΩMouse >robot ΩNo	Ω A box Ω a mouse √Robot #no	√robot #Mouse
DS10	#Uma caixa de bonecos que sai [Discussion] [response 3]	√box #No	√box #No	Ω Jack in a box Ω A mouse #no	ΩMouse ΩNão ΩTá ali a mouse √box √in a box #No	ΩJack in a box #Mouse #Jack in a box	√in a box #Mouse #No
DS11	ΩEle comprou os brinquedos todos #Não quer nenhum destes #Dentro	#Ele quer um peluche igual a ele	ΩSim ΩJasper #Sim ele desarmou tudo Foi um peluche igual ao Jasper	ΩJasper like jasper #Jasper #No	Igual a ele #Ta ali a mouse	#Sim #Cat	ΩMouse ΩMouse
DS12	ΩAmigo #Igual #Porque é que tinha ratos? Brinquedos Afim não era sobre animais Brinquedos	ΩYes ΩEu acertei #Jasper	ΩSim ΩYes Olá Jasper	ΩJasper ΩSIM √Just like jasper #Dois	ΩYes [clap hands] ΩSim [clap hands] √little cat √Just like Jasper >Little cat Just like jasper	√Little cat √Little cat just like Jasper	Jasper likes jasper √Cat just like Jasper
Copyright page		>Playing	>Playing little cat cat	√Playing	Jasper >Playing	√playing	Dois gatos Playing [response 3]

Annex 8: Summary of response themes

Key: #[word] - after the verbal text ; Ω[word] - before the verbal text; >[word] - with verbal prompt; √[word] - Cc completing verbal text ; ®[word]- repeating L2 word; ?[word]- replying to a question

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Front cover	É um gato com um rato Cat Tá a brincar com o rato Têm letras as cores Tá ali uma letra que é minha >Jasper Rats >Mouse	Jasper Ele não vai comprar aquilo Vai comprar um gato Vai comprar um amigo Vai comprar um peluche É igual a Jasper	Like Jasper Tem muitas letras minhas Olha ali diz são as letras do abecedário	Jasper Ele vai a uma loja da brinquedos . depois. primeiro tem uma carta e depois sai de lá uma moeda e depois ### E depois as coisas que não quer e espalha tudo E depois quer o gato peluche só quer um gato peluche O rato	Just like Jasper Estão aí muitas letras	Just like Jasper	Just like Jasper
Back cover		Palhaço ®Jack in the box	Ball				
Page 3	Jasper Uma carta Vai tentar comer a carta	Uma moeda	A moeda A carta Loja de brinquedos	Uma carta Moeda ?envelope Ele está a segurar porque [miming holding the letter like Jasper] uma carta com aquele dinheiro [mime money] Tem uma moeda	Like Jasper √envelope	Just like Jasper Uma moeda √envelope	moeda envelope uma moeda √envelope
Page 4	Uma moeda	√moeda ### brinquedos Ele fez anos e ganhou uma moeda >coin		Money . Like Jasper [mime money]	Money money	É money	√money [gesture] money Vai a uma loja de brinquedos Money

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Title page			<i>Olha aí</i> Just like Jasper [pointing and saying]	[points at title] Like Jasper	Ali aqui [pointing to text] Just like Jasper	Just like Jasper [follows words with finger]	<i>Olha aqui . o título</i> Just like Jasper <i>Olha aqui dois números são meus</i>
DS01	<i>Uma moeda outra vez</i> <i>É uma moeda</i> <i>Vai comprar uns gatinhos</i>	®money <i>Vai a loja dos brinquedos</i>	<i>Vai a loja dos brinquedos</i> Money [gesture] <i>Jasper vai comprar um gato igual a ele</i>	Just like Jasper Money <i>É uma loja de brinquedos</i>	ΩJasper like Jasper Ω <i>Vai a loja dos brinquedos</i> <i>Uma moeda</i> Money [gesture] ®toy shop √money	Ω <i>Ele vai comprar um gato de peluche</i> ΩToy shop √money [gesture] Money	[gesture] Ωmoney √toy shop √money <i>Vai à loja dos brinquedos.</i> √toy shop
DS02	Doll Car Ball Car Doll <i>Uma bola com pintinhas</i> Car Roller skate Mouse <i>Tambor</i> <i>Uma boneca</i> <i>BOLA</i>	Ωdoll Doll Car <i>Robô</i> Ball Car Roller skate Car Ball Car Ball Roller skates <i>Tambor</i> Doll Mouse <i>Um tambor</i> <i>Presente</i> <i>Boneca</i> <i>Bombons de bolinhas</i> ®bubbles <i>bolinhas assim</i> <i>fiiuuu</i>	<i>Tá ali doll e ratos e estrela</i> ball car Ball Car <i>Bolinhas</i> Roller skates <i>Não aquilo é a as rodas do robô</i> <i>Bolas do sabão</i> >bubbles doll <i>tambor</i> <i>olha aqui o presente está aqui dentro o gato</i>	Car Doll Ball <i>Um gato</i> <i>Bolas do sabão</i> <i>Robô</i> A doll A ball Bubbles Roller skates <i>Não é a as rodas do robô</i> <i>Tambor</i> Car >drum <i>Olha ratos</i> Mouse	Car <i>Carro</i> Ball Doll Bubbles Ratos >mouse <i>as rodas do robô</i> [points to box] Just like Jasper Ball In the box Ball <i>E tambor</i> >drum ratos >mouse	Doll Ball Car Bubbles <i>Robô</i> Bubbles Mouse Cat <i>Tambor</i> Drum >in the box Jack in the box	<i>ratos</i> bubbles ball robot doll

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS03	<i>Não os ratos</i> Ball	#No	#No	Ωball √ball #no	√ball #no	I n a ball? no √ball #no	#ball no # no
DS04	<i>Rato</i> <i>Simm</i> <i>ratos</i>	#mouse #no <i>Vi comprar um peluche de gato</i>	#No	√mouse #No	#É rato #Mouse #no	ΩSim √mouse #Mouse #no	√mouse #no
DS05	Boom boom boom	#no	#NO	#No	Ω[shakes head] √drum a noisy drum #no	ΩSim √drum #no #Sim	√drum #no
DS06	?Bolinhas <i>Bolinhas</i>	#No ®bubbles	#No Bubbles	√bubbles #No	Ω[shakes head] √bubbles #no	Ωbubbles √bubbles #no	√bubbles #no
DS07	Ωcar <i>Sim</i> <i>Eu sou sessa</i> <i>Sim car</i>	ΩSou eu ΩCar #Sou este #No	#No <i>Eu sou este</i>	<i>Eu sou este</i> <i>Eu sou este</i> √car #no	Ωcar Ωcarros √car #no #sim	ΩSim √car #no #sim	ΩSou este √car #car #no #sim no
DS08	<i>Sim</i> [laughing] <i>Parece vai beijar</i> <i>Mas ela não se mexe</i> <i>? a dançar</i> <i>Perdeu um sapato</i> <i>Parece a cindarela</i>	#No #Parece cindarela <i>Olha o sapato</i> <i>Perdeu um sapato</i> <i>Ela não se mexe</i>	ΩSou este #No	Ωdoll √doll #No <i>Olha o sapato</i> Shoe	ΩÉ sapato #no <i>Aquilo é sapato</i>	√doll #no #Sim	> <i>sapato</i> √doll # <i>Ela perdeu ali um sapato.</i> #no ®shoe
DS09	ΩRobô <i>Sim robot</i> <i>Ele come assim o rato</i>	Ωesse é um robô Ωno #No # um rato <i>Afinal não é patins</i> <i>Rato</i>	#no	ΩNão Ω É uma máquina. <i>a segurar um rato</i> <i>É um robô</i> > <i>Robot</i>	ΩSim #no #robô #no	# <i>Eu sou este</i> #no #Sim #Robôôô	Ω <i>Eu sou esse</i> ΩRobot #no

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS10	<i>Ele vai escolher os ratos Parece um palhaço</i>	#No	#No <i>Aquilo como se chama?</i> [discussion]	ΩNo √In the box #No	√Jack in the box #no	√in the box #Jack in the box no	Ωsim sim sim √jack in the box # no <i>Não é Jack in the box Jack in the box Vai comprar um peluche</i>
DS11	<i>Tá ball Então era o robô</i>	#A prenda é o gato ®chosen #SIM	#No Sim	ΩPode ser mais # alto ΩOlha espalhou tudo ΩÉ # tá o gato e eu tinha razão ΩSim ΩTudo desarrumado Ω Sim . naquela prenda #Shoes #Sim	ΩSim Ω Deitou tudo para o chão #não #sim		Ωsim #Não #Sim √Little cat √cat √just like jasper
DS12	<i>Tá mal Eu já sabia que era os ratos Sim É um gato √cat É o filho</i>	ΩSim ΩÉ um gato peluche √Jasper #Sim [clapping hands] Eu sou o gato peluche	ΩEu advinhei √Just like Jasper É igual ao primeiro, just like jasper	ΩSim ΩÉ um gato peluche √Just like jasper #Gato peluche Just like Jasper	ΩSim ΩYes yes ΩCat √Just like Jasper #É o peluche Just like Jasper	Ω a little Ωyes Ωsim Dois shopping √Just like Jasper Just like jasper	ΩHappy ΩJá encontrou o gato peluche
Copyright page	<i>Só queria o gato de peluche Já acabou a história</i>	® happy Ele ficou feliz porque encontrou o gato dele	É igual a Jasper	Happy Encontrou a gato dentro porque ele estava na			

Annex 8: Summary of response themes

Key: #[word] - after the verbal text ; Ω[word] - before the verbal text; >[word] - with verbal prompt; √[word] - Cc completing verbal text ; ®[word]- repeating L2 word; ?[word]- replying to a question; =[word] - saying at same time

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Front cover	Cat <i>É o gato da bruxa</i> ®Jasper <i>ratos [discussion]</i>	Jasper <i>Olha é um bocadinho o nome do gato</i>	Jasper Just like Jasper	Just like Jasper	Just like Jasper	Just like Jasper Jasper like Jasper	Just like Jasper Jasper like Jasper
Back cover	<i>É um palhaço [discussion]</i>						
Page 3	<i>Uma carta</i> <i>Um envelope</i>	<i>Envelope</i>	Envelope	Envelope Uma moeda	<i>Um envelope</i>	>Envelope	Envelope
Page 4	<i>Uma moeda</i>	<i>É uma moeda</i> <i>Lê-se . lê-se</i> <i>Vai comprar um brinquedo</i>	Uma moeda <i>Isto está rasgado</i> > Coin	<i>Vai à loja dos brinquedos</i> <i>Vai comprar igual a ele</i> <i>Ele vai comprar um gato</i>	<i>Moeda</i> √ <i>Money</i>	Money Money para <i>Vai à loja de brinquedos</i> <i>Ele vai comprar um gatinho igual a ele.</i> Jasper <i>Little cat</i> <i>o little parece chicken little [response 3]</i>	Money Little <i>Vai à loja dos brinquedos</i> <i>Vai comprar um gato igual a ele.</i> <i>Just like Jasper</i>
Title page							
DS01	<i>Uma moeda magica</i> <i>Vai comprar uma coisa</i> <i>Um brinquedo</i> <i>É uma bike</i>	Ω <i>Loja de brinquedos</i> # <i>não vai comprar a bola</i>	Vai comprar um gato Ah money . ó <i>Sandie ele vai comprar igual a ele</i>	# <i>Vai às compras</i> <i>Vai comprar um boneco igual a ele</i> <i>É um peluche</i> <i>Ele vai gostar muito dele</i> [hugging his body with his arms] <i>Ele pensa que é um bebé</i>	<i>Vai à loja das brinquedos</i> ® <i>money</i> Money é Bugs Bunny	# Money	√Jasper is going to the toy shop √shop #Loja de brinquedos #podes ler? √Money

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS02	<p>Car Ball são as coisas que a Sandie ensinou-nos ball doll vai comprar os ratos e a doll Eu sei que vai comprar a car [Response 3] Bike rato Car</p>	<p>Ω <i>É os ratos</i> Ω <i>Não é nada é o gato igual a ele</i> Ω <i>Que é esta prenda</i> Ω <i>ele vai dançar com aquela boneca</i> Ω <i>Eu escolhia uma bola</i> #uma bola # <i>Ele vai jogar com a ball mas ele não vai comprar a bola</i> # <i>Ele vai escolher um gato igual a ele</i> # <i>Ele não vai comprar os ratinhos</i> # <i>Vai comprar a doll</i> # <i>Vai comprar um tambor</i> # <i>Vai usar o robô para apanhar os ratos</i></p>	<p>ΩBall #Ball <i>Um robô para apanhar os ratos</i> <i>O carro de corrida</i> <i>Ele vai comprar um boneco que seja igual a ele</i> <i>Ele está num presente just like Jasper</i> ball</p>	<p>ΩMickey mouse é mouse. #<i>Vai comprar vai comprar a ball vai ver</i> <i>Eu sei vai comprar um gato</i> Robot <i>Vai correr para apanhar uns ratos</i> <i>Vai casar com uma menina</i> <i>Vai apanhar um rato com o robot</i> <i>Vai comprar um car</i> <i>Vai comprar um tambor do meu pai</i> <i>Vai comprar o envelope</i> <i>Vai comprar um peluche igual a ele</i></p>	<p>Ωcar #Car <i>Vai comprar um boneco igual a ele que é um peluche</i> <i>Ele vai dançar com a doll.</i> <i>Vai comprar a ball</i> Ball Não <i>Um robô para apanhar ratos</i> Mouse Não Robô >bubbles Tambor >drum</p>		

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS03	Ωball #É uma bola #Vai jogar à bola	#não	Ωnão # Não	#Não	Ωball # Não	√ball #Não	Ωball #Não
DS04	ΩO gato das botas ΩOs ratinhos Ω Olha os ratinhos a andar à roda @ Clockwork mouse	#não	Ωnão # Não	#Não	#Não	√mouse #Não	ΩNão √mouse √clockwork mouse #Não
DS05	Ωum tambor Ω[Pretending to bang] # Bum bum bum Ele compra tudo	ΩUm tambor #Não	# Não	#Não	#Não [Claps hands and shakes his head]	√drum #Não	√drum Tambor #Não
DS06	ΩE as letras? Ω Bolhas de sabão @ Bubbles	#Não	# Não > Bubbles	#Não Bubbles	√bubbles #Não [Claps hands and shakes his head]	√bubbles #Não Car	ΩBubbles √bubbles #Não Car
DS07	Ω Um car Ω Rurm RURRRRRMMMM ΩUm carro de corridas # Olha um carro de corridas # Olha o ratinho olha o ratinho	#Não Olha um capacete É um carro de corrida	ΩCar Ωnão Olha um rato Olha vai fazer a rotunda pumba vai encontrar o carro. No é uma mota É um carro de corrida # Não	#Não Tá ali um rato É um carro O rato vai por baixo do carro	# Tá ali um rato #Não	ΩOlha o ratinho Ωa fazer choque Car ΩO rato ?Mouse √car #Não	ΩCar Olha ali o mouse Olha aqui o rato A mouse just like Jasper . Mouse and car and just like Jasper e o mouse vai por ali

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS08	Ω[laughing] Ω <i>Tá a dançar com a doll</i> # <i>Olha o gato</i> <i>Até o sapato voou</i>	ΩÉ eeeee [bouncing up and down] Ω <i>Tirou o sapato</i> Ω <i>Até voou</i> Ω <i>Parece a Cinderela</i> Ω <i>Olha e também tem o rato</i> #A <i>dol</i> # <i>não vai</i>	Ω <i>Não</i> <i>Sapato</i> <i>Sapatinha de cristal</i> > <i>shoes</i> <i>Não vai comprar</i> <i>E ali um rato um rato e uma boneca</i>	# <i>Não</i> <i>Olha um rato</i> <i>Sapatinho de cristal</i> <i>Sapato</i> > <i>shoe</i>	√ <i>Doll</i> # <i>Não</i> <i>Sapatinho de cristal</i> <i>Shoe</i> <i>Um gato</i> <i>É como os bonecos que dizem miscam, miscam mickey mouse</i> <i>O rato quer morder a doll</i>	√ <i>doll</i> # <i>Shoes shoes</i> # <i>Não</i> <i>Sapatinho</i>	√ <i>doll</i> = <i>shoes</i> # <i>Doll</i> <i>Caiu</i> <i>Shoe não</i>
DS09	Ω <i>Olha um robô</i> # <i>Está a apanhar um rato.</i>	# <i>Eena tem ali um rato</i> # <i>Com a cauda a cauda</i> ® <i>A robot</i> <i>Ele vai comprar tudo</i>	Robot <i>/apanhar os ratos</i> <i>Tem um rato</i> <i>Podes ler?</i> # <i>Não</i>	Ω <i>Não</i> <i>Tá ali um rato</i> <i>Mouse</i> <i>Podes ler?</i> # <i>Não</i>	Ω <i>Olá um rato</i> # <i>Não</i> > <i>Mouse</i>	Ω <i>Robô</i> √ <i>robot</i> # <i>Não</i>	Ω <i>Robô robot</i> # <i>robot</i> <i>Rato</i> <i>Robot</i> <i>And a mouse</i>
DS10	Ω <i>É eeee</i> [discussion]	[Using his hands to pretend to jump up like a Jack in the box] # <i>Faz buum</i> # <i>Não</i>	# <i>Não</i>	# <i>Não</i>	# <i>whoou aaa</i> # <i>Não</i>	√ <i>jack in a box</i> <i>Peu [gesture]</i> # <i>Não</i>	Ω <i>mouse</i> √ <i>jack in a box</i> <i>Olha aqui o ratinho</i> > <i>mouse</i>
DS11	Ω <i>É lá uma prenda</i> # <i>Tantos brinquedos</i> # <i>Present</i> # <i>E as letras</i>	Ω <i>Não</i> Ω <i>Dot the same</i>	Ω <i>Sim</i> <i>Vai comprar aquilo</i> # <i>Não</i> # <i>Sim</i>	Ω <i>Sim vai comprar esse</i> # <i>Sim</i>	# <i>Sim</i> <i>Por isso é aquele presente</i>	É <i>esse</i> # <i>Não</i> # <i>Sim</i>	Ω <i>Mickey mouse</i> # <i>Sim</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS12	Ω Argg eeee Ω <i>Um gato bebé</i> # <i>Gato</i> # <i>Já acabou?</i>	Ω <i>Sim</i> Ω Not the same Ω <i>É um gato</i> # <i>Mas não é vai chamar Jamas como ele</i>	# <i>Sim</i> <i>Vai comprar aqui</i> √ <i>cat</i> √ <i>like Jasper</i> [response 3]	√ <i>Jasper</i> <i>Eu adivinhei</i>	<i>Um gato sim</i> <i>Eu disse isso</i> <i>Um gato</i> <i>É médio, é médio</i> Just like Jasper	Ω <i>Sim</i> Ω <i>Jasper like jasper</i> √ <i>Little cat just like jasper</i> <i>E ficaram felizes para sempre</i> <i>E vai pôr no seu quarto.</i>	Ω <i>É desse sim</i> Ω <i>Boa acertou</i>
Copyright page	<i>A fingir que é a sério</i> <i>Eu tenho um roller skate e um car</i> <i>E eu tenho balls</i>	<i>Vitória vitória acabou-se a história</i>					√ <i>Little cat just like Jasper</i> <i>Eu adivinhei o número</i> <i>A mouse é a little</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Front cover	<i>o macaco</i> Monkey <i>Gorila</i> Gorilla <i>Polícia</i> <i>Soldado [discussion about zookeeper]</i> <i>[discussion about the darkness]</i>	✓Gorilla <i>Guarda</i> Zookeeper Gorilla	<i>Tatu</i> <i>Eu sei o que está lá</i> escrito Good night Gorilla Elephant <i>Guarda</i> zookeeper	Good night Good night Gorilla Zookeeper	Good night Gorilla [points to the moon over the I in the title] <i>A girafa vai baixar o pescoço</i> Giraffe <i>eles vão entrar em casa dele</i> lion	Good night Gorilla	A balloon Good night gorilla Zookeeper
Back cover	<i>a girafa</i> <i>o leão</i> lion Giraffe Elephant a mouse <i>Engraçado</i> <i>hiena</i>	Giraffe Elephant <i>Casca dura</i> Lion	Elephant <i>Tatu</i> Hyena Lion Giraffe <i>Hiena</i>				
VF							
Title page	<i>A casca de banana</i> <i>O gorila também gosta de bananas</i>	Banana Gorilla	Banana <i>Eu sei o que quer dizer em português</i> <i>boa noite gorila</i> <i>[discussion about cage in illustration]</i>	<i>A girafa vai baixar o pescoço</i> <i>Tá ali uma gaiola</i> <i>Está pendurada numa corda</i> Banana <i>Tá escuro</i> <i>Tá ali uma lua</i>	Good night Gorilla Banana	Good night Gorilla	<i>Tá ali uma banana</i> <i>Ele comeu</i> A Banana
DS01	<i>a lua</i> <i>O gorila está a tirar a chave</i> <i>uma coisa deitada na gaiola</i> <i>É o filho</i> <i>uma bicicleta</i> Bike <i>uma banana</i> Parrot Lion	✓ Gorilla <i>um balão</i> A parrot a bike <i>um filho</i> Mouse <i>um peluche</i>	✓Gorilla Parrot A bike Elephant a gorilla Mouse [ref to house from TP] A little gorilla Banana	<i>um balão</i> Good night Gorilla a bike A parrot <i>um rato</i> <i>uma gaiola</i> Mouse <i>Uma banana</i> A little gorilla <i>Tá ali uma roda Tá ali uma corda</i>	Good night Gorilla A little cat gorilla a mouse a parrot A bike ® The cage A balloon	Good night Gorilla	Good night Gorilla <i>uma bike</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS02	<i>Só tem desenhos animados Não é Disney Quer sair Abriu Foi atrás do senhor polícia Ele tirou a banana E o gorila também gosta de bananas</i>	<i>Chave Tá a roubar a chave a mouse Vai abrir os animais todos Vão para casa dele</i>	<i>Estão ali setas [discussion about signs] Mouse</i>	<i>Zookeeper Boa noite Mouse A banana A elephant</i>	<i>a banana A mouse Tábua . estão ali tábuas Ali tá gorilla [discussion about signs] Bike</i>	<i>O gorilla tira a chave Balloon Vai fugir Zookeeper</i>	<i>Zookeeper O mouse tem a banana O gorilla está a fugir ali o mouse Roubou a chave ao zookeeper</i>
DS03	<i>Elefante Outra banana pequenininho elefante um rato Um balão O elefante gosta de amendoins e também está ali o mundo E tá ali uma bola O que é que está ali escrito? Elephant Tá ali um bebé a dormir</i>	<i>O filho Ball Aquilo não é o mundo aquilo é uma bola azul com elefantes o mouse Mas ó que vai abrir a porta</i>	<i>uma banana Elephant os gorillas gostam de amendoins Mouse BALL Little elephant Tá ali a casota eu sei ler Good night Elephant</i>	<i>Elephant √Night elephant a hyena bola Mouse Parece tá uma planeta Casca dura Tatu Good night lion</i>	<i>Elephant Ball Good night elephant uma gaiola O balão está a ir embora Banana Balloon Mouse Zookeeper A little elephant O gorilla está a seguir o guarda.</i>	<i>Good night Elephant</i>	<i>Good night Elephant</i>
DS04	<i>O leão Quer fechar Quer abrir abriu o elefante Ossos Tá ali a cauda de fora</i>	<i>Eu sei o que está ali escrito Good night Lion o mouse Elephant A gorilla Osso Como é que se diz chave > key Eu tenho um gorila a brincar</i>	<i>Eu sei o que está ali escrito Good night Lion Elephant</i>	<i>Lion Monkey Gorilla muitos ossos Giraffe</i>	<i>Lion Good night Lion Mouse</i>	<i>Good night Lion</i>	<i>Good night Lion</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS05	<i>Agora vai sair Girafa</i> <i>E é pequenina tá ali um bebé</i> <i>Eu sei dizer bebé em inglês é baby</i> [discussion about what they can say in English]	<i>Tá ali escrito girafa</i> Tá ali Good night Giraffe Elephant A little giraffe Lion a mouse	Hyena Good night Hyena <i>A chave</i> Good night <i>girafa</i> Good night Giraffe A little hyena ✓ giraffe	✓giraffe ✓hyena Banana Good night hyena Good night <i>tatu</i> Mouse Little Hyena	Giraffe um balão Good night hyena Good night giraffe <i>Boa noite hiena</i> Lion Behind the mouse A little hyena A little giraffe	Good night Hyena Good night Giraffe	Good night Hyena Good night Giraffe <i>Tá ali uma girafa pequenina</i> Little giraffe Little hyena A little a little <i>Porque é que eles estão juntos?</i> <i>rato não tá o balão</i> Banana <i>Ali no última tá o lion</i>
DS06	<i>Tatu</i>	? <i>É da casca dura</i> Elephant Giraffe	Mouse <i>Casca dura</i> <i>Tatu</i> <i>Elefante</i> ✓Armadillo <i>Tá ali brinquedo uma chupeta E um bribró</i>	<i>Tatu</i> Armadillo	<i>Casca dura</i> Armadillo	Good night Armadillo <i>Casca dura</i>	[discussuion about balloon] Good night Armadillo <i>Agora o giraffe vai baixar o pescoço.</i>
DS07	<i>Tá a entrar na casa Todos vão entrar em casa</i> <i>Até o leão</i> <i>Elefante e girafa</i> <i>Não vai caber</i> <i>A girafa vai partir tudo</i> <i>A girafa vai baixar o pescoço</i>	<i>A girafa vai baixar o pescoço</i> <i>Porque a porta é muito pequenina e a casa</i>	<i>A girafa vai baixar /o pescoço</i>	<i>A Girafa vai baixar o pescoço</i> Lion Mouse <i>Estão a seguir o guarda</i>	Elephant Lion Zookeeper Mouse <i>A girafa está a correr</i> <i>Tatu</i>	<i>A girafa vai baixar o pescoço</i> <i>?Vão para casa do zookeeper</i> The hyena <i>Estão atrás do zookeeper</i>	<i>O mouse também está a ir</i> <i>A girafa vai baixar o pescoço</i> <i>Eles estão a seguir o monkey</i> <i>Em primeiro tá o mouse</i> <i>Eles vão entrar todos em casa dele</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS08	<i>Baixou o pescoço</i> <i>O rato também vai</i> <i>E o macaco</i> <i>O gorila já passou</i> <i>Tá à frente</i>	[discussion about words for things in illustrations in English]	<i>Baixou o pescoço</i>	<i>Ela vai baixar o pescoço</i>		<i>A girafa</i> <i>a porta aberta</i> <i>A girafa vai baixar o pescoço</i> ® Neck <i>O Lion está a entrar</i> ® Bends his neck <i>a mouse</i> <i>O zookeeper já entrou</i> <i>O mouse está com o fio e vai puxar a banana</i> [miming pulling something very heavy back and forth]	<i>Deixou a porta aberta</i> <i>E como é que fecharam a porta?</i> [discussion about how they closed the door] <i>E o mouse já não está à frente</i> [discussion about who should have carried the banana]
DS09	<i>Com sono</i> <i>Tá ali em cima do outro</i> <i>São amigos</i> <i>Zookeeper</i> > Wife	Asleep asleep	A lion <i>Tá ali o mouse a puxar a banana</i> <i>Olha gosto mais do elefante deitado</i> Hyena <i>Tatu</i> <i>Eu sei armadillo</i>	Hyena Banana Elephant Giraffe Lion MARIA	<i>Ela vai estar</i> <i>Surpreendida</i> <i>Eu gosto mais do elefante</i> <i>Eu gosto mais da hyena</i>	<i>Olha o mouse a puxar</i> Bedroom <i>Nunca vi uma girafa</i> what's the doll? a hyena [Miming asleep] Wife <i>O gorilla está com sono</i> <i>O armadillo está junto à hyena</i> <i>O elephant vai agarrar a cauda do lion</i>	

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS10	<i>O gorilla o elefante está a agarrar a cauda do leão</i>	Mouse Asleep asleep <i>O elephant tem a cauda O que é que está ali escrito</i> Dear Dear <i>querido</i> dear	<i>O rato está na gaveta O elephant tá segurar a cauda do do: Marido querido</i>	<i>Tá ali o chapéu Marido querido</i> A giraffe	<i>Gosto mais do lion Marido querido.</i>	<i>Good night dear Boa noite [] querido</i>	√ night dear <i>O elephant tá a agarrar a cauda do lion Boa noite [] marido querido O elephant gosta muito da cauda do do do leão Olha e também a hyena gosta muito do armadillo E estão quase a adormecer O armadillo está a dormir aqui [pointing to own tummy] na barriga da Hyena O lion já adormeceu E o rato? O mouse está a dormir na gaveta É a gaveta das cuecas</i>
DS11	[laugh] <i>Escuro ? Animais</i>	<i>É pá</i> Good night good night Good night good night	Good night X14	Good night. X 14	Good night. X 14	Good night. X 14	Good night. X 14
DS12	[laugh] <i>Olhos Do menino Não é do gorila [discussion]</i>	<i>Os olhos da senhora [mouth open and imitating the wife] ahhhh Com tantos animais/no quarto Tá tudo escuro</i>		<i>Os olhos da senhora</i> Lion <i>Tá admirada</i> Surprised	<i>OLHOS DA SENHORA</i> [Imitating mad poppy eyes] Tá admirada	<i>Admirada. Surprised Não se vê nada Os olhos estão azuis Tá tudo preto Black</i>	<i>TÁ ADMIRADA</i> [Imitating a surprised face] Surprised <i>Tá tudo escuro e preto</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS13	<i>Senhora Olha ali os olhos estão assim os animais de que estavam lá Olha a girafa A giraffe Elefante</i>	<i>Tem os olhos todos azuis ? Mal, Triste Está zangada admirada Porque é que ela tem os olhos azuis? Porque os animais entraram todos surprised</i>		<i>Tá admirada Surprised Mouse</i>	<i>Ela está admirada</i>	<i>Tá admirada Tá-se a rir Ela está azul aqui</i>	<i>Tá azul Tá admirada Tá com os olhos azuis Ela tá com olhos azuis e o macaco está o mouse já levantou-se Elephant já abriu os olhos Eles acordaram todos</i>
DS14	<i>Eles vão para a escola Vai pôr na jaula Tão ali dois zeros Zoo zoo Zoológico</i>	<i>Com todos atrás Mas depois o gorilla segue E o mouse</i>		√Keeper	<i>Tá a levar todos os /animais</i>	<i>Vão para a gaiola O Armadillo é último A senhora/ vai pô- las numa gaiola mas o gorilla vai voltar</i>	<i>O Macaco vai voltar ?Gorilla</i>
DS15	<i>Agora o monkey vai atrás da senhora mais o mouse Ele é mais esperto anda sempre atrás E o rato de mesma</i>	<i>Boa noite zoo Estão todos a dormir</i>		Good night zoo.	<i>Vai voltar</i>	<i>Monkey [Puts finger to mouth imitating the gorilla] Good night zookeeper Há keys</i>	<i>O gorilla tem as keys na mão O rato tá a tentar puxar a banana</i>
DS16	<i>o macaco a chave monkey Mouse [focus on speech bubbles]</i>	<i>ha ha ha está tão engraçada good night Eu gosto daquela good night good night good night[puckers up lips to [play with different versions of good night]</i>		<i>O Gorilla vai voltar E o mouse Lanterna</i>	<i>Chaves [Pretending to snore] Good night É engraçado</i>	<i>Quarto /Keys Engraçado Good night dear O macaco está a subir o gorilla vai comer a banana</i>	<i>Good night dear É engraçado O gorilla vai comer a banana</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS17	<i>[laughing]</i> <i>O macaco</i> Oh <i>[Covers mouth with hand]</i> <i>Tá no meio também o mouse está a dormir</i> Orr zzzzz	<i>Tá ali casca de banana</i> Mouse [discussion about who ate the banana]		Goodnight [Imitating snores] Mouse Banana <i>Foi o rato</i>	<i>Tá ali um pequenino</i> <i>E a senhora</i>	/Argh zzzzzz <i>O gorilla está a dormir</i> >Asleep <i>Se o gorilla deita a casca para a cama a cama fica suja</i> [discussion about dirtying bed]	Good night gorilla Arghh zzzzzzzz <i>Ele suja a cama</i>
ppRb		<i>Ele está ao contrário</i> Mouse <i>Tá a imitar com a gorilla</i>				<i>Ele tá a fazer igual à gorilla</i> <i>Tem uma banana nos pés</i> Keys	<i>Está a segurar a banana com os pés</i> <i>Tá igual ao gorilla</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Front cover	<i>Banana</i> <i>Macaco</i> <i>O macaco roubou as chaves</i> X2 <i>Chaves</i> <i>A policia > policeman > guarda > zookeeper</i> [TU>C - colour of suits] <i>Monkey > gorila > gorilla</i> <i>Chimpanzé</i> <i>Gorilla</i>	<i>Good night gorilla</i> <i>Monkey</i> <i>Os animais</i> <i>Zookeeper</i> <i>Os animais estão atrás do zookeeper</i>	<i>O policia está a procurar os animais</i> <i>Guarda > zookeeper</i> <i>Gorilla</i> <i>Good night gorilla</i> X2 <i>chaves</i>	<i>√zookeeper</i> <i>Good Night gorilla</i> <i>Giraffe</i> <i>Elephant</i>	<i>Good night gorilla</i> <i>Gorilla</i> <i>zookeeper</i>	<i>Good night gorilla</i>	<i>Good night gorilla</i> <i>O agah</i>
Back cover	<i>Girafa>giraffe</i> <i>Lion</i> <i>Elefante</i> <i>Rato</i> <i>Porco</i> <i>Ovelha</i> <i>Tatu</i> <i>Eu sei é uma coisa que enrolam-se e depois ficam assim umas bolinhas ... São duras</i> <i>Hiena > hyena</i>	<i>Giraffe</i> <i>Lion</i> <i>Elephant</i> <i>Dog</i> <i>Armadillo</i> <i>Chave >key</i>	<i>Giraffe</i> <i>Lion</i> <i>Elephant</i> <i>hyena</i> <i>Armadillo</i> <i>Tá ali a banana Há um # que quer comer a banana</i>	<i>Lion</i> <i>Armadillo</i> <i>Hyena</i> <i>Giraffe</i> <i>gorilla</i>			
VF	<i>Uma banana</i> <i>Monkey</i> <i>Macaco</i> <i>Pendurada numa roda</i> <i>Parece que é uma janela pendurada</i>	<i>gorilla</i>		<i>gorilla</i>	<i>A banana</i> <i>Está a puxar a corda</i> <i>... porque ele quer mandar disso e comer a banana + discussion</i>	<i>O macaco está a puxar a corda</i>	<i>Ele está a puxar a corda</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Title page	<i>A banana pendurada</i>	Banana Good night gorilla	<i>Tá ali a banana</i> Banana e a corda Good night gorilla <i>Parece que o rato está apuxar a corda</i> Rato > mouse	√night gorilla banana	<i>A banana</i> Good night gorilla Banana	Good night gorilla	Good night gorilla É minha É do helicoptro
DS01	<i>O titulo</i> <i>Tá a roubar as chaves</i> <i>Acho que estão numa festa de anos porque tem um balão</i> <i>outra gorila está ali deitado</i> [TU>C - about little gorilla baby / toy]	<i>Tá a roubar a chave</i> Good night gorilla [TU>C Discussion about prison > cage] <i>Macacos não podem roubar chaves</i> <i>Os peluches</i> <i>Macacos muito espartos</i> Bananas <i>Bicicleta > bike</i> >Good night gorilla	<i>Tá a tirar a chave tá a salvar os animais</i> Good night gorilla X2 <i>A chave</i> <i>As chaves ao zookeeper</i> <i>Dois macacos</i> <i>Ref to prisão</i> <i>Roda</i> <i>Balão . grande</i> [TU>C Baloioço do pneu + discussion]	<i>Tá a tirar a chave</i> <i>Jaula</i> <i>Balão</i> <i>O gorilla não quer ficar na prisão + discussion</i> Bike <i>Tá ali o peluche dele ali</i> <i>Pneu</i> <i>Dois macacos um está em cima e outro está em baixo</i> <i>A parede tá as cores</i> <i>Bicicleta</i>	Good night gorilla <i>Está a roubar a chave</i> <i>Balão</i> <i>A mouse está segurar o balão</i> <i>O balão como ele já abriu o portão o balão foi-se</i> <i>O gorilla está levar as chaves</i> Bike <i>Está tirar as chaves ao zookeeper</i> <i>Tão ali mais animais</i> <i>Pneu + discussion bike / car?</i> <i>Livro > book</i> <i>Uma bicicleta > bike</i> [personal connection] Zookeeper Mouse <i>papagaio</i>	Good night gorilla	Good night gorilla <i>Tá uma minha</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS02	<i>Robou a chave</i> <i>A mãe dele</i> <i>Banana</i> <i>Rato tem uma banana X 2</i> >Mouse	<i>Abriu o prisão > jaula</i> Banana >Mouse Elefante Cor da rosa Banana	Mouse Saiu Rato Tá a sair O balão voou Muitas bananas [imitates baloon flying] Não pode sair a guarda não quer Prisão > Jaula > cage	Mouse O balão tá a voar Tá a voar tá a voar porque o gorilla saiu da gaiola >Balloon Policia estava a dormir agora esta acordado >zookeeper Banana A o monc ... a que a que tem a banana Mouse Vão atras dele Vaia abrir Ele vai logo abrir e depois vai outra vez atrás dele Homem está sempre com os olhos fechados	<i>A policia</i> <i>O papagaio não existia</i> Mouse [Discussion around why balloon is flying away] O gorilla está atras do zookeeper Torneria (signs) [+ Discussion] O macaco ainda não comeu numa banana Tão ali tantas bananas Baloíço	<i>Ele saiu da jaula</i> Zookeeper Cage Mouse e banana	Good night gorilla Good night tito >zookeeper
DS03	<i>O portão abriu-se</i> <i>Perdeu</i> <i>Macaco roubou a chave</i> <i>Ele vai saltar [P]</i> <i>O rato</i> <i>Cor da jaula + chave</i>	<i>Chave cor da rosa é igual</i> <i>Vai soltar o elephant X2</i> Good night elephant Elephant <i>O filho está a dormir</i> <i>É um pequeno elephant</i>	<i>O primeiro era cor da rosa</i> Elephant <i>É a chave cor da rosa</i> Good night elephant Mouse está sentada na pedra <i>Caiu as chaves</i> <i>Cada um tem um boneco igual a ele</i> <i>Vai deixar as chaves na porta [+ discussion]</i> Good night elephant Balão Bola	Good night elephant O mouse esta levar em cima da cabeça a banana Mouse O Gorila vai abrir Os animais estão a dormir	Good night elephant Um boneco de um elephant O mouse está sentado Planeta terra> bola > ball + discussion Rei Babar + discussion O gorilla tem as chaves Keys	Bicicleta √night elephant Balão	Good night elephant

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS04	<i>Vai saltar o leão [p] Chave é a mesma cor Chave Todos os animais Foi o polícia</i>	<i>Good night lion Lion Anda a abrir os outros animais Tem um osso Tem muitos</i>	<i>Balão [Discussion about keys and cages + colour] Homem está dormir / sonhar O leão vai sair O senhor tá a dormir com a luz aberta Tá cansado O leão não tem boneco [+ discussion] Na outra pagina está Depois é a girafa Mouse os gorillas a sério não conseguem roubar as chaves [discussion] Good night lion</i>	<i>√night lion Blue Vai soltar os animais todos A mouse O leão tem um osso O gorilla tá a tirar os animais da jaula O lion está a comer um osso do cão O gorilla vai salvar todos os animas todos vão atrás so polícia e vão dormir</i>	<i>Good night lion Está a dormir Blue O leão o leão tem muitos ossos Porque roubou de um cão O leão tem o rabo de fora</i>	<i>Good night lion Ossos lion</i>	<i>Good night lion Lion</i>
DS05	<i>Agora é o girafa [p] Amarela Anda a abrir tudo Só tem uma chave Falta uma</i>	<i>Girafa Elefante Giraffe São dois Jaula Falta só uma chave</i>	<i>São os dois A mouse está ali [Key and cage discussion] Porque abriu a girafa [Discussion about colours] Brinquedo da girafa [discussion filho / peluche] [Discussion about cage colours] Se o zookeeper não estivesse a dormir podia ver o gorilla Good night hyena Good night giraffe</i>	<i>Yellow √Hyena √Good night giraffe</i>	<i>Good night hyena Good night giraffe Tem uma giraffa pequeninha A giraffe tem um toy giraffe Lion Hyena pequeninho Lion e um hyena pequena O meu pai tem um livro de giraffe Balão A hyena tem um ponte [+ discussion] a girafa está andar da skate</i>	<i>Good night giraffe Good night hyena</i>	<i>Good night hyena good night giraffe A giraffe</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS06	<p>Porco</p> <p>Passarinho > balão</p> <p>Lua</p> <p>Agora saltou</p>	<p>Só falta um animal</p> <p>Rato>mouse</p> <p>Good night armadillo</p> <p>A mouse tá ali</p> <p>Um biberão</p> <p>Tem um boneco</p> <p>A Doll</p> <p>Chucha</p> <p>mouse</p>	<p>O homem está dormir porque é da noite</p> <p>Lua</p> <p>Chupeta bibrão</p> <p>boneco</p> <p>Fralda babete</p> <p>O bebé tem três coisas</p> <p>Mas este não é igual a este.</p> <p>Banana</p> <p>Chave</p> <p>Tijolos / giraffe é mais alto</p> <p>Mouse</p> <p>Banana</p> <p>Balão</p> <p>Chave vai abril-la depois</p> <p>Mouse está debaixo da giraffe</p> <p>Hyena</p> <p>Good night armadillo</p>	<p>Good night armadillo</p> <p>√armadillo</p> <p>Mouse</p> <p>Doll</p> <p>Um chupeta e um biberão</p>	<p>Balão</p> <p>Armadillo</p> <p>Tá ali a doll</p> <p>E a biberão</p> <p>Uma chupeta</p> <p>A mouse vai levar a banana</p> <p>Quando o armadillo está chorar e põe chucha</p> <p>[Guarda + luz discussion]</p> <p>O fio podia rasgar</p>	<p>Good night armadillo</p>	<p>Good night armadillo</p>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS07	<i>Vai saltar o senhor Banana Vão para casa do senhor</i>	<i>Nunca vi uma girafa dentro da casa Sairam do zoo</i>	<i>Sairam do zoo Mouse também vai A house do zookeeper para o quarto Vão dormir na cama dele</i>	<i>>House O giraffe vai a frente Mouse Mickey mouse Zookeeper Porque é que não tem nada para ler? [+ discussion] O mouse vai a frente Podiam dizer good night zoo [+ discussion]</i>	<i>Seguiram o zookeeper Banana O mouse em primeiro Ultimo é o armadillo O zookeeper</i>	<i>Good night gorilla Eles vão para a casa do senhor And the zookeeper >zookeeper house candeiro</i>	<i>Good night zoo</i>
DS08	-	<i>Banana > Banana Rato anda atras Rato</i>	<i>A Mouse tá ali Quando acaba eles dizem todos boa noite</i>	<i>A giraffe não cabe O giraffe minhoca Tem de andar Mouse Eles vão dormir</i>		<i>Uma fila A mouse está a segurar a banana Ele vai dar a banana ao macaco Gorilla está em primeiro O gorilla gosta da bananas e o mouse está a levar-lhe para ele</i>	<i>[shock surprise] Tá ali o homem Ele tem uma veranda ao pé da porta Tá ali o armadillo É o ultimo Coitadinho</i>
DS09	-	<i>Está na gaveta Ainda não está Mulher chamou o policia >wife</i>	<i>[pretends to yawn] A mulher A mouse vai dormir na gaveta Elephant Hyena Ao pé do lion Girafa Eu nunca ... Elefante</i>	<i>Armadillo / armadilla</i>	<i>Ah ha ha (imitating monkey sounds)</i>	<i>?no quarto</i>	<i>A lanterna está naquele lado e depois vai ficar naquele O mouse esta >wife</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS10		<i>É o marido</i> <i>Está o rato na gaveta</i> <i>√night dear</i>	<i>[pretends to yawn]</i> <i>Boa noite</i> <i>A mouse</i> <i>Good night [imitating voies]</i> <i>Aquele dorme atras da cama</i> <i>Good night gorilla</i> <i>Está no quarto mas não pode</i> <i>Teve uma arnaha na minha casa</i> <i>O elefante está a segurar a cauda do leão</i>	<i>>Good night</i> <i>>good night dear</i> <i>A giraffe vai dormir na parede</i> <i>A mouse vai dormir na gaveta</i>	<i>Good night dear</i>	<i>√night dear</i> <i>A mouse vai dormir na gaveta</i> <i>Uma banana</i> <i>A hyena e a armadillo estão a dormir atras da cama</i> <i>Good night >asleep</i> <i>A almofada do rato é uma banana</i> <i>O elefante está com as orelhas para baixo e está a segurar a cauda do leão</i>	<i>>Good night dear</i> <i>A policia</i>
DS11		<i>Rato</i> <i>O pequenino é o rato</i> <i>Good night X 14</i> <i>[TU>C Compare speech bubbles and animals on previous page]</i>	<i>Good night X 14</i> <i>Repeats</i>	<i>Good night X 14</i> <i>Repeats</i>		<i>[Claps excitedly]</i> <i>Good night X 14</i> <i>Good night balão</i> <i>Outra vez</i>	<i>Good night X 14</i>
DS12		<i>Era os olhos</i> <i>É da mulher</i>	<i>Ahh</i> <i>A mulher vai acender a luz</i> <i>Surprise</i> <i>[TU>C Talking about the elephant in the zoo and giving it a coin]</i> <i>Ficou assustada</i>	<i>A mulher vai</i> <i>SURPRISED</i>	<i>Surprised</i> <i>Era a mulher</i>	<i>surprised</i>	<i>Surprised</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS13		<p>É da mulher Parece um monstro surprised</p>	<p>E está acordada Foi a wife</p>	<p>Ficou surprised O macaco está-se a rir >happy O mouse está em pé na gaveta Tá sad [+ discussion] A mulher tá surprised e a gorilla está happy</p>	<p>A mulher está surprised e a gorilla está happy Tá toda vaidosa</p>	<p>Surprised [pretending to be surprised] Tá happy O elefante abriu os olhos A mulher apanhou um susto Nunca vi animais em casa da uma pessoa O pai está a dormir A mulher tá surprised e o macaco está happy A giraffe está ao pé na parede A mouse está de pé A mulher a mulher tem os olhos pintados e tem os lábios pintados A giraffe é maior Os eyes a volta da mulher estão pretos O relógio [+ discussion] O zookeeper tem o chapéu pendurado</p>	<p>Surprised Ela tem olhos # tá surprised e o gorilla tá happy</p>
DS14		<p>Macaco Está feliz Olha o mouse Assustou-se porque o macaco veio com ele Back to the zoo</p>	<p>Good night Vão-se embora</p>	<p>Nunca vi um macaco Good night zoo Vai pôr os animais na gaiola</p>	<p>Good night zoo</p>	<p>Vão para a gaiola Zookeeper Good night zoo</p>	<p>Back to the zoo</p>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS15		<i>The mouse</i> <i>Good night casa</i> <i>[pretending to yawn]</i>	<i>Não podem dormir</i> <i>porque a mulher</i> <i>ficou maluca</i> <i>Os outras ficaram na</i> <i>gaola</i> <i>Tem ali a chave</i> <i>Mouse</i> <i>A mouse está em</i> <i>ultimo</i> <i>Good night zoo X</i>	<i>Good night zoo</i> <i>A mouse</i> <i>Faltam dois</i> <i>Os animas todos já</i> <i>estão na jaula</i> <i>O mouse vai atras do</i> <i>enganou-se o rato</i> <i>Ficaram o gorilla e o</i> <i>mouse</i>		<i>Good night zoo</i> <i>Os animais foram</i> <i>para a jaula</i> <i>Estão ali todos a</i> <i>dormir</i> <i>Flores [+ discussion]</i> <i>A mouse está em</i> <i>ultimo</i> <i>A parede do zoo é</i> <i>cor da rosa</i>	<i>Good night zoo</i>
DS16		<i>[pretending to yawn]</i> <i>Tem sono</i> <i>O rato tambem está</i> <i>Good night</i> <i>E a banana tem o</i> <i>rato</i>	<i>A mouse</i> <i>A gorilla deixou a</i> <i>chave</i> <i>Good</i> <i>A mouse está como o</i> <i>macaco</i> <i>Está cheio de sono</i> <i>Good night querido</i>			<i>A mouse está a</i> <i>guardar a banana</i> <i>para o macaco</i>	<i>Good night zoo</i> <i>Good night</i> <i>O zookeeper e a</i> <i>mulher também tem</i> <i>o macaco</i> <i>O macaco vai ## a</i> <i>banana e o ## vão</i> <i>##</i>
DS17		<i>É com o rato</i> <i>Tá em cima da</i> <i>banana</i>	<i>Aii zzzz</i> <i>A mouse está ao pé</i> <i>do gorilla</i>	<i>Ahh grr zzz</i>		<i>Quem é que comeu a</i> <i>banana?</i> <i>O relógio</i> <i>[Photo on wife's</i> <i>beside table +</i> <i>discussion]</i>	<i>Zzzz</i> <i>A banana em cima</i>
ppRb		<i>Eia aquilo</i>	<i>Acabou</i> <i>Tá ali a chave</i>				

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 7
Front cover	>Gorilla O gorila roubou e está atrás do Eu vi um filme com um gorila que partiu a asa do avião [discussion] O gorila roubou a chave ao polícia [Ref to Bofia + discussion] Lanterna Good night gorilla	Macaco Gorilla O Gorilla com as chaves Olha ó polícia Roubou as chaves O gorilla roubou as chave ao polícia Gorilla	Tá a roubar a chave Good bye Gorilla Lia macaco >Zookeeper zookeeper O pai Vai roubar a chave a ele >Keys	Good bye gorilla	√Gorilla >keeper zookeeper	[discussion about Livia] Good night gorilla
Back cover	[discussion about guard's possible job] Girafa>giraffe Lion Elefante Rato Porco Ovelha >A mouse Tatu Hiena > hyena	Um leão GIRAFA GIRAFFE Banana Tuxu. O chumbo Giraffa Elephant Hyena				
VF				o Gorilla está preso na mola [discussion about tyre] Parece ball	um baloiço Pneu Tá na árvore Na jaula também tá	
Title page	Banana Macacos gostam da bananas	UMA BANANA Good night Gorilla Bonana		Banana	Gorilla Good night gorilla	

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 7
DS01	<p><i>Tá tirar a chave para sair da jaula</i> <i>Mais bananas</i> <i>Um balão</i> <i>Porque foi dia da festa</i> <i>Um rato</i> <i>Uma bicicleta</i> <i>Macacos comem bananas</i> <i>Ele está a tirar a chave para sair da prisão</i> <i>[Discussion about toy gorilla filho / peluche / teddy]</i> <i>Lua</i></p>	<p><i>Good night Gorilla</i> <i>Eu gosto muito da bananas</i> <i>EU GOSTO MUITO PÊRA</i> <i>o macaco o gorilla está a roubar a chave ao polícia</i> <i>Para sair da jaula para salvar os outros</i> <i>Teddy e livro</i> <i>Bonana</i> <i>Muitas bananas</i> <i>Ele está a roubar a chave do guarda costas da key</i> <i>Os guarda costas são dos escuteiros</i> <i>Olha bananas</i> <i>Balão</i></p>	<p><i>Tá a tirar a chave</i> <i>A bonana</i> <i>a banana</i> <i>✓Gorilla</i></p>	<p><i>Good bye gorilla</i> <i>BANANA</i> <i>BALÃO > Balon</i> <i>Good night Gorilla</i> <i>Balloon</i> <i>está a tirar a chave</i> <i>>Key</i> <i>Parece kiwi</i> <i>a roda</i> <i>Good bye Gorilla</i> <i>a bike</i> <i>A MOUSE</i> <i>Bonana</i> <i>A bicicleta</i></p>	<p><i>Banana</i> <i>Ele está a tirar a chave do #</i> <i>Keys</i> <i>Good bye gorilla</i> <i>A bike</i> <i>Ele está a sair da jaula</i> <i>Ele está a dizer boa noite ao gorilla</i></p>	<p><i>Good night gorilla</i> <i>Good night elephant</i> <i>A bike</i> <i>Eu tenho muitas bikes</i> <i>Tá ali uma roda</i> <i>[discussion about tyre]</i> <i>Tá a roubar a keys</i> <i>Open</i> <i>um balão</i></p>
DS02	<p><i>Saiu da prisão</i> <i>Uma jaula</i> <i>Uma banana</i> <i>As chaves já tirou-a</i></p>	<p><i>Balon</i> <i>Olha vai salvar os animais</i> <i>Está ali one one banana</i> <i>O rato já está solto</i> <i>Rat > mouse</i> <i>Já está a sair da prisão</i> <i>Não é prisão é jaula</i></p>	<p><i>Good night gorilla</i> <i>Vai tirar a chave</i> <i>Good good night</i> <i>Ele tá a tirar a chave para sair da jaula.</i> <i>Ele vai soltar os bichos todos</i> <i>Já sabia que era open</i> <i>BIKE</i> <i>um balão > Ballon > balloon</i> <i>Ball</i> <i>um peluche</i> <i>É a teddy</i> <i>Uma lua > moon</i> <i>Banana</i> <i>As bananas</i> <i>Rat</i> <i>A lanterna</i> <i>Ele vai salvar os outros animais todos</i> <i>Open</i> <i>um balão</i></p>	<p><i>a banana</i> <i>Open</i> <i>tá com o ratinho o mouse</i> <i>uma bola</i> <i>Ele vai soltar o elefante</i> <i>Open</i> <i>um balão</i> <i>[discussion about two frames / two events?]</i></p>	<p><i>a banana</i> <i>Banana e bike</i> <i>agora está acordado mas depois tá a dormir</i> <i>Good bye gorilla</i></p>	<p><i>A balloon</i> <i>Oh oh open</i></p>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 7
DS03	<i>Vai libertar o elefante</i> <i>Aquele pequenino é um peluche</i> <i>[discussion peluche / bebé]</i> A ball A banana Babar <i>[discussion about TV programme]</i>	<i>agora vai libertar</i> <i>Agora tá o elefante</i> BALL Teddy ball Olha a Babar Um balão # o elefante vem cá para fora porque o gorilla saltou da prisão Uma ball Uma lua O senhor está a falar Good night Gorilla	Open Babar A ball Banana Elefante Good bye elephant Elephant Good night elephant	Babar Zoo > elephant Balloon	Good night /elephant Boa noite ELEPHANT Ball Babar <i>[discussion]</i>	<i>Eu acho que a polícia vai ver</i> ✓Night elephant Babar Ball
DS04	Já tirou o elefante Agora o leão Lion O polícia continua a dormir Uma banana Dorminhoco Onde está o peluche do leão? Está a dormir a andar	Tá a dormir Good night leon Ele vai dizer boa noite aos todos os animais Vai abrir do leão Eles vão para casa dele Com a chave	O leão Good bye leão Ele tá a dormir Open é dorminhoco Mas está acordado	Good night Balão Babar Good night lion Ele vai soltar the lion >Open Ele vai a dormir e vai a dizer Good night E está a apontar a giraffe	✓ Lion Ossos Hyena O polícia tá a dormir Good bye leão O gorilla vai saltar a giraffe e a hyena	Good night lion Osso ®Bones
DS05	O elefante Tá a li o peluche da girafa A girafa pequeninha A girafa tem um peluche e aquilo também Ele continua a dormir É dorminhoco	Cage [Opens mouth and pretends to be surprised] Girafa Giraffe Saltou o animal Good night giraffe Giraffe eu já tinha adivinhado	Girafa Giraffe Open Ele tá a dormir e está a falar	✓ Hyena. Good night Giraffe Hyena	Good night giraffe good night hyena Open	✓Hyena . Good night Giraffe

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 7
DS06	<p><i>Uma girafa</i> <i>E tem um peluche</i> <i>Tá ali o leão</i> <i>Agora vai tirar</i> <i>Lua > moon</i> <i>Um balão</i> <i>Tá ali banane</i></p>	<p><i>Agora é a última chave</i> <i>O balão.</i> <i>Ah ho</i> <i>Ele ainda está a dormir</i> <i>Olha o balão no céu</i> <i>> O balloon</i> <i>Os animais vão para casa do senhor</i></p>	<p><i>vai salvar</i> <i>Adeus</i> <i>Agora está acordado</i> <i>Ele vai tirar aquele</i> <i>aquele animal também</i> <i>de aí</i> <i>OPEN</i> <i>Tá a apontar a luz</i> <i>para o macaco libertá-lo</i> <i>Ele está a pôr a chave aqui</i></p>	<p><i>Oh ho</i> <i>Balão</i> <i>É a última chave</i> <i>O macaco foi o primeiro agora é o</i> <i>###</i> <i>Tá ali um biberão uma boneca e uma chupeta</i></p>	<p><i>Olha eles vão para a casa dela</i> <i>É a última chave</i></p>	<p>✓ <i>Night armadillo</i> <i>balão</i> <i>Este é muito mais difícil</i> <i>O elefante e o monkey</i> <i>é bué de fácil</i> <i>o doll e a chupeta</i> <i>a lua > moon</i> <i>Falta a última chave</i> <i>® One key</i> <i>Ele está a dormir com a luz aberta</i> <i>Aquilo animal está a dormir</i> <i>A hyena está cansada.</i></p>
DS07	<p><i>Uma girafa</i> <i>Saíram do jardim zoológico</i> <i>Ainda está a dormir</i> <i>Olha o pequenino</i> <i>Vês que eles vão a casa do senhor</i></p>	<p><i>A senhora vai descobrir que eles estão lá em casa</i> <i>O gorilla vai saltar vai dormir # com o ratinho</i> <i>Eles vão entrar na casa do senhor</i> <i>Para casa e depois e depois vai o gorilla sozinho / mais o ratinho e come a banana</i> <i>O gorilla vai para cama</i> <i>E depois a mulher do homem vai levar os animais a quinta</i></p>	<p><i>Tá a dormir</i> <i>Eles todos vão para a casa do senhor</i> <i>Eles vão todos atrás do senhor</i></p>	<p><i>Oh ho</i> <i>Tão ali os animais / atrás dele</i> <i>Um zoo</i> <i>Good night zoo</i> <i>Hyena</i> <i>eles vão para casa do senhor</i></p>	<p><i>Oh ho</i></p>	<p><i>Oh ho</i> <i>Tem três casas quando a girafa vai casa vai vai partir aquilo tudo para todo lado até ao telhado e ficam à chuva</i> <i>eu já vi uma lua grande [discussion about moon]</i> <i>eles vão para a casa do homem</i> <i>Eles estão a correr parar entrar em casa do senhor</i> <i>É o vizinho</i> <i>a hyena</i></p>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 7
DS08	Foram todos A giraffe entrou e o leão e o ratinho entrou /e o ## também entrou E o pequenino Estão todos em conjunto entra na casa /do senhor Uma banana O ratinho		Oh ho	Oh ho Olha a girafa Vai partir a casa do senhor	Vão para casa do polícia Oh ho Hyena	Ah ho outra vez não . não não não [banging hand on knee] Living room Eles estão a entrar em casa do polícia A hyena está sorridente Estão em casa do homem
DS09	# do senhor É a mulher Eles estão a dormir Alguns estão acordados Está com sono o gorila Esta parte é bué da fixe	Oh no	MOUSE	Oh ho	Oh ho	Bedroom Oh ho a giraffe Quase a bater no telhado E o lion tá a dormir no chão mais o elefante este tá dentro da hyena Eles são amigos
DS10	O gorila a dormir Goodbye gorilla Ele está a dormir na gaveta		É porque já casaram e são amigos não é Já estão a dormir Só que só que ela vai acordar É ela vai olhar para este lado Vai olhar para o gorila	Good night Porque já casaram Good night dear	Boa noite querido Estão casados Gostam um do outro E querido? São namorados O elefante está a segurar a cauda do leão	Oh ho
DS11	Goodnight goodnight É todo good night ? São os bichos São porque estão a dizer boa noite a todos os animais Isto é o gorilla [Discussion about speech bubbles]	[Discussion about which speech bubble belongs to which animal] Ela vai descobrir	Good night X 14 [Discussion about which speech bubble belongs to which animal] girafa O elefante. O ratinho Lion	Oh ho	Goodnight X 14	Oh ho Good night X14

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 7
DS12	Oh É a mulher	É a mulher	É a mulher Ah ho Está tudo escuro	Oh ho Vês . a mulher abriu os olhos Está escuro	Oh ho É a mulher	Oh ho
DS13	Que patroa Foge gorila Foge se não a mulher apanha Porque se não ela te bate	Uh ho Foge macaco	Oh ho Todos acordaram O marido está sempre a /ressonar Foge gorilla	Foge Ela vai ## da vassoura	Oh ho É foge Sai daí gorila sai	Run run Foge
DS14	E agora vai entrar a mesma Voltaram-se ao zoo A mulher tem muito tempo	E depois vai outra vez para casa o gorila E o ratinho	Eles vão atrás dela Back to the zoo Mas o gorila e o rato # e vão outra vez	Agora não pode levar os amigos agora outra vez Good night gorilla	Back to the zoo Lá vão eles outra vez	Vão todos voltar
DS15	Olha ali O macaco voltou à mesma Outra vez O gorila ainda está #	Vão o caminho O ratinho não chegou a comer a banana. Só come quando tiver Good night zoo E eles vão para casa É jardim zoologico	O leão está a # nela Good night # Good night zoo Good night gorilla	Good night zoo	Oh ho Hyena	Shoes
DS16	Olha ali O gorila Olha as chaves A banana [Snoring sound] Está a ressonar	Outra vez Chaves Shoes Good night [Imitates a yawn]	Goodnight # Chave SHOES BANANA Rato Keys GORILLA	Chaves Night Shoes Keys	Oh ho SHOES shoes Chaves E o mouse? Keys	shoes Keys

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 7
DS17	<i>Sabes o que vai acontecer?</i> <i>Yeaaahhh</i> <i>Estão a dormir</i> <i>O rato também está lá</i> <i>Está assobiar</i>	<i>Já comeu a banana</i> <i>Está a assobiar</i> <i>Outra vez</i>	<i>Good night gorilla</i> <i>good night</i> <i>Olha ele também está a dormir</i> <i>A casca de banana</i>	<i>É um dorminhoco</i> <i>Lanterna</i>	<i>estão a dormir</i>	<i>Good night</i> <i>Good night gorilla</i> <i>Good night mouse</i> <i>Estava com sono</i>
ppRb	<i>Parece que o pé vai dar a banana á boca</i> <i>Parece uma mão</i> <i>Dormiram</i> <i>Quando acordar</i> <i>escalhar o dono vai dar um beijinho na cara ao rato e o gorila.</i> <i>BOOMBA ooo ha ha ha</i> <i>[hand movement representing a wack]</i> <i>A banana</i>	<i>Ee hee [imitates eating a banana hungrily]</i>	<i>Esta pé parece uma mão</i> <i>Good bye</i>	<i>Ena /a perna /parece a mão</i> <i>o rato</i> <i>Tá ali com as chaves</i>	<i>Good night zzz</i> <i>Keys</i> <i>Outra vez</i>	<i>como é que ele consegue fazer aquelas coisas com o pé?</i>

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Front cover	Casa da galinha	Capoeira					
	Chicken		Chicken				
	Raposa	Fox	Fox		Fox	Fox	
			Rosie's walk	Rosie's walk	Rosie's walk	Rosie's walk	Rosie's walk
	Moinho Trata dos animais Parece um galo	O bee vai picar Mãe dis chicken bee					
Title page	Ovelha com cornos		Cabra	Cabra	Cabra		
			Lago		Pond	Lago	
				tractor	Tractor Tractor + lago		tractor
			Little chicken		Chicken	Chicken	
				Rosie's walk	Rosie's walk	Rosie's walk	
			Casa das abelhas	Três colmeias	Casa das abelhas		
			[Confirms it is Rosie's journey]	[Confirms it is Rosie's journey]	[Confirms it is Rosie's journey]		[Confirms it is Rosie's journey]
				Rabbit		Coelho > rabbit	
				abelhas	abelhas		
	Uma quinta	Category 5 response	Acho que ele está a ver?	Esquilo	Frog Celeiro peras	Moinho	
Dedication	Flores Flower						
		Rosie					
		É para os meninos	É para os meninos				

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS01	Lobo			Fox	Fox		
	Queria comer a galinha		Raposas comem galinhas		Fox parece esfomeado	Raposas comem galinhas	
			carrinho	Tractor / Cart	Cart		Tractor/ carro
					Ela vai passeiar		Rosie's walk
			Focus on illustration		Focus on illustration		
			Uma armadilha Dentes afiados Galo / galinha?	Gás		Tramar a cena Fox está a estudar a Rosie	
DS02	Tem picos cuidado!	Vai-se picar Vai baaum		Vai-se picar no ancinho	Ela va picar-se	A raposa vai bater no ancinho	vai bater com o ancinho
		Vai picar o pescoço			Ela vai bater o nariz no ancinho	Vai bater aqui	vai bater com o nariz
			Pá / ancinho?				
			Peras Caracol Query illustration		Ninho Cat 4 response		
DS03	Baum Picou-se com os picos	bateu com o ancinho no nariz É do nariz Nariz > nose	O nariz	Auuu			Ele vai deixar de ver
					Pond	Pond	pond
	Cat 4 response	Cat 4 response					
		Ninho					Ninho
	Como o Tom and Jerry	Focus on illustration					

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS04	Ela vai ## os sapos	Vai assustar o green frog e vão para outra agua	Green frog	E os green frogs jump	Jump	jump	
			Pond A fox vai cair para o pond	Ela vai cair por cima do pond		(Mouthing) Around the pond	
			Borboleta	Borboleta E a butterfly vai-se embora logo	Butterfly		
			Pássaro	E a bird vai fugir	E o passaro vai fugir		
			Flower		Uma flor parece		
					Cat 4 response	Cat 4 response	
	A raposa está quase a passar Tá a virar	Uuu iii	Ela salta quando quer apanhar a galinha				
DS05			A agua tá suja		A agua tá suja	A agua tá suja Tá a cair pingos	
			Green frog				Os green frogs jump
			butterfly	Tá a fugir			A bird também voa
	Caiu	Ele saltou sobre uma pedra	Ela saltou e aquela parte encolheu				
			Tem medo da raposa	Flores Cat 4 response			
DS06	Vai cair na palha	Ele vai cair	Vai cair na palha	Vai cair	Vai cair na palha		
	Ratos Vai cair os ratos	Rato > mouse	Mouse	Mouse	mouse	Mouse	
	cabra Chifrada na raposa			Cabra			
	Cat 4 response Depois coitada da Pode dar uma		Vai esplahar a palha		A raposa tinha feito uma cambalota		

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS07	É o que acontece	É muito pesado Não foi com cuidade	Caiu porque a galinha ficou enganou-lhe	Ele é muito grande	Caiu		
				Mouse		Mickey mouse Os ratos fogem	
			cabra	Cabra			
	Com o bico Parece uma raposa Uma novem mal feita				Jumped		
DS08	Vai cair p/cima dela	Cai cair a farinha	Vai cair na farinha	Ele va cair na flour Flour	Caiu		Flour
					A flour vai cair em cima da fox		vai cair em cima da fox
		Touperia > beaver	Toupeira	Qual é o animal? > beaver			
	Cabra		cabra				
DS09	farinha	Parece neve			<i>Parece farinha</i>		
			<i>Eu sei porque é que a farinha caiu porque ela pisou o fio</i>		<i>Mas como é que a galinha sai daí? Como é que o saco entournou? + discussion</i>	<i>porque a galinha pisou o fio e abriu-se</i>	A galiha puxou
						<i>Caiu à flour</i>	On the fox
				Cat 4 response Vai passar			

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS10	Vai partir Vai cair Vai saltar e cai Quas ia cair dai Fica em cima dela	Vai cair em cima do carro	Car		Vai pra cima do carro O fox está a cair e ele vai andar assim		A fox vai para cima do carro
			Mas sacos Sacos com ## O fox foi buscar aquele saco e depois pôs lá		Farinha Mais flour Era para fazer flour		Mais sacos da farinha
	Vai cair em cima da madeira			As patas no ##			A fox está com a patinha na Madeira Vai deixar ...
				Casa			A bee
	Cat 4 response Faz uuu baum			Comparing illustrations A galinha estava a ouvir os gritos da raposa			
DS11		In the cart		vai cair por cima do carro	Ele caiu cima		
		Vai bater na casa das abelhas		Depois vai para a casa das abelhas			
		Vai rodar até a casa		Fica um bocadinho mas depois acontece	Os outros carros fugiram		
	Tá ali	Focus on illustration error	-	Mais sacos farinha Cat 4 response Tá aqui proque vai para aqui			

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS12	<i>As abelhas vão todas para a raposa</i>		<i>As abelhas vão ficar</i> ### Bees				As bees vão atras da raposa
		<i>Eles não viram</i>	<i>Aranha</i>	-	<i>Under é debaixo</i>	<i>... ela não via a fox porque ela estava quase com os olhos fechados</i>	<i>O fox está triste porque está a assustar</i> <i>A raposa até virou a cauda para cima</i> Focus on illustration Discussion about beehives A casa das abelhas estão quase a cair <i>As abelhas bees pensam que ela não foi buscar mel e ela não foi</i>
DS13				Já vai indo	Vai aos bees		
	Vai-se picar toda Tá toda picada				Vão picar a raposa	As bees vão picar a fox	
					Coitadinho	Poor fox fox fox	Ahhh
	Mas a galinha é amiga das abelhas	Isto é uma armadilha da galinha					
	Eu pensava que ### ia atrevessar mas não foi a galinha		-		Focus on illustration		
VB	Era par aver se ia um ovo						Agora ela vai tirar o ovo
	Discussion about whether Rosie knew the fox was there	Cat 4 response	-	Vitória vitória acabou-se a história	-	E voltou para casa	Ninho A hora da jantar

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Front cover	Galinha Chicken	Chicken					A galinha
	Lobo Raposa Fox = TV channel	Fox	Fox	>Fox	>Fox	>Fox	
			Rosa walk	Rosie's walk	Rosie's walk	Rosie's walk	Rosie's walk Walk
	Casa da galinha Moinho é casa da raposa? Arvore	Vai á farinha Vai ser abelhas pelo buum		ela chegou na hora da jantar			
Half title page				Rosie's walk		Rosie's walk	Rosie's walk
Title page			Rosie's walk Rosie		Rosie's walk		
				Coelho I'm a rabbit É pequenino			Coelho
					Ela vai depois passar pela vaca (point out Rosie route)	Vai passar pela vaca aqui Bee (point out Rosie route)	(Ref to shortcut)
					Focus on illustration	Focus on illustration	
	Porta para fechar	A quinta O mundo das maravilhas	É bué de fixe Onde tá o fox				
Dedication					stephen	stephen	Stephen For wendy and stephen

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS01	Raposa		A fox	A raposa tem a lingua de for a A fox está a lamber as patas			
				A walk	Walk	walk	
		Está escondido atras Debaixo da casa	Estava atras e depois ela saiu e ele espreitou				
	Quer comer-la Fox quer comer-la		agora está aqui Vai sair Vai saltar e depois vai O pau				Porque é que a galinha tem olhos assim? O carrinho
DS02	O raposa picou-se Vai saltar	Vai esticar	Vai ultrapassar ali e a madeira e vai levantar	É ee vai bater com o pau	Tá ali o bico Ai eee	Ai a fox	Iiii
		vai picar o nariz	E vai bater o nariz >nose	Vai bater com o nose			Bateu o nariz O nose o nose
	Ninho Picos Ovos QT > ancinho Cat 3 response				Across the yard		
DS03		Picou a pata Tem sangue na perna		Picou a perna	o pé tá vermelho		As patas Parece sangue
				Boom nose É nose bateu com o focinho	Bateu no nose	Nose	
	Ooo uuiii Auuu oooo	Vai sair Uuuuuiii			Baum Boom	Baum	Pumba Pumm Buff
					ovos	ovos	
					vez o rapidez do enchado		Tá ali as linhas do rapidez
			Coitado da raposa	Coitada da fox			
	illustration Cat 3 ninho	Nunca vi nada disso		É um pau porque é castanho Vai passear	## chocado		

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS04	Vai saltar por cima dos sapos	Vai saltar pra cima dos sapos	Vai saltar pra cima dos sapos		Vai saltar por cima dos sapos		
			> butterfly Temos borboletas e tempos sapos		Borborleta>butterfly		Butterfly
	Dois sapos		Há dois sapos				
		Vai cair no lago buum	Vai cair no lago Va sair para o rio Va cair no mar É um lago		Pond		A raposa esta prestes a saltar no rio
			Ana bird		[Bird]		Passarinho
		Vai ser bué da fixe		Tá olhar par abaixo	Vai haver uma pintinha muita grande que é preta		
DS05	Dois sapos Ela saltou por cima dos sapos e os sapos fugiram Assustou.se os sapos				Os sapos não são assim		
	Agua Assertou na agua e fez uaaps				Splash Splish		São os pingos São grandes
	Cat 4	Nahhh Triste	Tá toda catita Cansada				Ref to movement lines under frogs
DS06	Dois mouse	Olha dois ratitos	Mouse		Ratinhos São dois >são two		Ratos na palha Ratinhos
	Ia vai saltar Vai saltar em cimo do palha Palha feno	Ele vai cair na palha	Vai cair para a palha	Na palha	Vai saltar por cima da palha		Vai cair na palha
	Saltar pro cima da cabra		Depois é a carrinho		Haystack		Ref to movement lines after fox

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS07	Ratos vão-se embora Vai saltar por cima dos ratos	Vão-se embora os ratos	Depois vão-se embora os ratinhos Mouse Rato		Os ratinhos fugiram		Dois ratinhos
	Saltou pro cima da palha		Caiu para a palha	Palha			
				Cabrinha			cabrinha
	Nã sabe apanhar galinhas	Se eles mordessem a cauda da raposa? Até há palha a sair pelo ár		É um pastor A fox não vai poder passar porque tem a farinha e depois o fio vai e cai farinha em cima da fox			
DS08	O saco vai cair pro cima da raposa	Vai cair na farinha	E a farinha vai cair por cima da raposa	Pluum	>flour vai cair		
		Ela está a desatar o cordão	porque a galinha tem o fio preso no pé				
					Mill		Past the mill Mill
			Castor		Pastor		pastor
	Tá escondida	A fox não vê nada	Cabra Palha	Depois vai as abelhas			
DS09	Farinha Coitado tá com o saco da farinha	É muito farinha farinha	farinha		Deitou flour		
					Vipa vipa vipa ...		E as bees
	Buum	Bauuum					
	Sei proque deitou a farinha			A galinha passou pelo buraco			
					Bem feito		Vai para o carrinho

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS10	Vai cair na madeira	Vai cair Vai cair no carro		Vai cair			
		De depois vai cair nas abelhas	Depois vai a casa das abelhas	Vai cair para as abelhas	Depois vai as bees		
							Tá mesmo fixe Aquilo é trigo? Abelha> butterfly
DS11	Caiu Colmeias		Vai cair para a casa das abelhas e depois vão começar a picar a raposa bees	Vai cair para as bees	Vai as bees O carro vai andar Bees		
	oooééé				Viiipeet		
					Adeus fox Bye bye		Bye bye
	Ela tá a ter medo Está no carro assim	Tá a andar					
DS12			Vai debaixo		Está a passar por baixo da bees		Under the beehive
	Vai bater na casinha das abelhas Bate nas abelhas Abelhas				Bees		
					Bye bye bye Adeus goodbye bye bye Adeus fox		Bye bye
	Angry Vão picar Na boca				Depois vai para casa		

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS13					Adeus fox		Bye bye Vamos agora para casa adeus fox
	Que graça É só bees Vão assim zzzz bbbzzzz	Acabou a historia	A horinha de jantar	Onde é que o carro caiu? O carro está neste lado			
VB		A hora certa	A hora da jantar	Almoço Hora da janta	Ela tá na hora da jantar Dinner		Dinner
			E depois vai dormir		.. e depois vai dormir		
	Foi para casa Chegou ao galinheira	Agora chegou a correr	Ela vai para casa				
			a casa da raposa era aqui e a raposa vai dormir		a casa do fox agora está com abelhas		
	Escapou a raposa	Como é que a galinha fecha?					Adeus galinha

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
Front cover	O galo e a raposa >Chicken parece chicken licken Raposa > fox	>fox chicken hen	> Fox Tu és a raposa	>Fox	Fox		Fox
			Rosie's walk	Rosie's walk Walk	Rosie's walk	Rosie's walk	Rosie's walk
	parece chicken licken	chicken little					
	Vai comer a galinha	Mas depois ela não vai comer					
	Quem fez o livro e escreveu?					(Ref to logo) (Ref to author)	
			Vai cair na palha				
Half title page						Walk	Rosie's walk
Title page				Rosie's walk	A na bock Rosie's walk	Rosie's walk	Rosie's walk
			É só começar		É só começar		
	O sol Onde é que esta a raposa? Cabra Coelho Esquilo > quinta > patio muitas animais			Tá a procura de minhocas	A casa das abelhas Vai para ali e depois para ali É um mapa		
Dedication				Quem escreveu o livro?			For wendy and stephen

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS01	Ai ela vai comer	Ela não vai comer					
		Vai dar um passeio	Fui dar um passeio		Walk		Rosie's walk
	Ela tem a lingua da fora		## apanhar mas não consegue		Tá preparada para comer mas nunca consegue		Fox
		as abelhas são amigos da galinha e vão picar			A minha parte preferida é das abelhas		
		É a quinta [discussion about being galo / galinha]					
DS02	Vai bater Vai picar-se	Vai-se picar Vai por ali os pés e vai bater		Vai # no coiso		Vai bater no nose Ai vai cair	Vai bater o nose
	He he he Ha ha	Tomba				Toma	
	>fox		Fox				
			Fox across the yard				A yard
	Ela depois vai comer?	Ai cat 4 response	Cuidado da raposa Tem cuidado				
DS03	Picou-se	Naõ se picou			Ela não picou-se ela só pôs assim o pé		Tomaa no nariz
					Toma	Toma É para perceber	Tomaaa
	Ó mãe						Baum
	Ali vermelho Patas com sangue	Doeu muito ninho	A fox queria apanhar a galinha e não consegui		Foi empurrar		Na farinha

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS04	Vai bater na agua	Vai cair na lama		Vai cair na agua Pond >In da water	Vai cair no rio		
	Arr vai apanhar		Não vai apanhar				
	Passarinho Rabbit > frog butterfly	Ai he he he Chão			splash		A seguir é para a flour
DS05		Splash				Splash	Splash
	Toma para aprenderes a não comer o galo Bem feita Para aprenderes uma lição				Toma	Toma	Tomaa
		Sapos derem um salto	Até os sapos saltaram		(ref to frogs)		
	Caiu na poça		Boing	E caiu depois baum		Vai cair na lama	
	Flower Outra vez Galinha	Se a raposa não fosse atrás da galinha	Ha ha ha				
Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS06	Vai cair na palha	Vai cair na palha	Agora vai cair Ele vai cair na ##	É palha		vai cair na palha	Vai cair na palha
	Ratitos> mouse				Mouse		
	Vai-se picar cabra					[Mouthing with EngT]	

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS07	Caiu na palha	Na palha					
				Toma	Toma	Toma	Baum toma lá
				Ratito Os ratitos estão com medo mouse		Mouse Fox mouse and the fox	
					Ai que a cabra zanga-se	A cabra vai-se zangar	
	Só acontece coisas más à raposa E ele vai continuar A sun a desaparecer					Tá bem misturado	Splash
DS08	O fio na perna Acho que vai tirar		Vai cair (ref to foot and rope)			Vai cair neve	
		Past the mill Passou o moinho					Moinho
					Flour	É farinha para coser pão Flowers	Flour Flowers farinha
				Castor			Pastor
	Ai	sol	Baum Zangaram-se			Esquilo	
DS09	Bem feita para ele aprender					Toma caiu neve	Toma cai na neve
	Agora ele tem farinha Veio em bocadinhos Ele tá branco		>flour	Parece neve	flour		
		Ai que bom se o homem vê			Ai se o homen vê		
			Ha ha ha		Castor	Splash Ai abelhas Agora é as abelhas	Fazer um bolo

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS10		Vai cair no carrinho	Vai cair no carrinho				
		E depois vai para as abelhas Vai chegar ao colema Vai chocar com as abelhas Vai chocar com as bees	Vai para a casa das abelhas As abelhas vão todos para baixo			Agora é as abelhas	Vai para as abelhas Falta abelhas
					Cart		Car cart
	Cat 4 response Vai bater nas tabuas		O rabinho			(cat 4 response)	Adeus
DS11	>Vai bater nas abelhas			Agora vai as abelhas abelhas			Para nas colmeias
	Vai descer		Vai partir		Já está a andar o carrinho		
	Bem feita		baum			Tomaaaa	
DS12	Bees bees						Das bees
	Aha abelhas ai picam o rabo pica pica rabo Vai ficar picado		Goodbye O galo		Gosto mais de ver esta pagina A galinha		Toma yeah Yeah É onde faz mel

Annex 8: Summary of response themes

Book part	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
DS13	Tá toda picadinha Zzzzzzz Foram todos atras da raposa	Agora está toda picada					
	Bem feita para aprender a não apanhar galos Para aprender toda a lição que a mãe ensina					Tomaaa	Tomaaa
			Porque a galinha fez outra vez sem querer		A galinha está ## (galo)		
	Ainda tá viva		Outra vez	É he he he		(Cat 5 response) zzzz0000zzzzz estão zangados por causa das casas	Beehives Tommaaa a minha parte preferida é este Zzzzzz
VB			> almoço > jantar	É hora de jantar For dinner	Na hora da jantar Hora de almoço	Hora de jantar	Dinner
	Outra vez	Outra vez	Outra vez			Outra vez	
				Good bye		Vai comer a palha	Ah huuuu Aiiii

Annex 9: Summary of retell response themes

Children : Ti, Gui, MF		
Book part	Retell 1a	Retell 1b
Front cover	Jasper like Jasper	
Page 3	Envelope Uma moeda	
Page 4		A moeda
Title page		
DS01	> vai a loja dos brinquedos Comprar um gato igual a ele	Toy shop
DS02	Ball Bubble Car Doll vai dançar com ele Robot A mouse Jack in a box	Ball Jack a box Robot Car doll bubbles eu gosto de fazer bubbles Mouse Eu já recebi para os meus anos
DS03	A ball Ball no A te qui a ball a pa no	A ball? no
DS04	Mouse A mouse?	A mouse? no
DS05	Ah tambor? não Mouse	Mouse . ee ee ee ha ha ha No
DS06	A bubbles No Tá aqui mouse	Bubbles no mouse
DS07	Car Tá aqui mouse Or a car? no	Car Mouse tá a qui mouse Noooo
DS08	Ar a doll? no Doll Não A mouse	An a doll? no Mouse mouse ... doll
DS09	Mouse e robot Is a robot? no	Mouse E robot no
DS10	Jack in a box No	Jack in a box Argh é um mouse no
DS11	Sac so arh? [Makes a tutting sound] Ah? no Ida?	Parece
DS12	A cat	[nods head] A cat
Copyright page	playing	A playing Playing

Annex 9: Summary of retell response themes

Children: Tom, FranC, Lu		
Book part	Retell 2a	Retell 2b
Front cover	<i>Jasper like Jasper</i>	
Page 3	<i>O Casper / tinha uma moeda de ouro</i>	
Page 4		<i>Aqui tá uma moeda</i>
Title page		
DS01	<i>Só tem a moeda</i>	<i>Outra vez</i>
DS02	<i>já foi à loja dos brinquedos . primeiro foi comprar A mouse car A teddy teddy</i>	<i>Ball Car Boneca A boll a doll Bubbles Doll</i>
DS03	<i>Ball</i>	<i>Ball</i>
DS04	<i>A mouse</i>	<i>Mouse</i>
DS05	<i>Tá ali um mouse</i>	<i>Outro mouse</i>
DS06	<i>Tá aqui a mouse Tá em todos a mouse</i>	<i>Bubbles</i>
DS07	<i>Tá ali outro mouse Mouse Car</i>	<i>Outro mouse Car</i>
DS08	<i>Teddy Mouse um sapato Outro mouse ha ha</i>	<i>Teddy Doll Mouse</i>
DS09	<i>Outro mouse</i>	<i>Mouse mouse Outro mouse</i>
DS10	<i>Jack in a box</i>	<i>Jack in a box</i>
DS11	<i>Mouse Tinha guardado todos os presentes e entornou aquilo tudo . ele queria um peluche igual a ele</i>	<i>Ele já abriu tudo</i>
DS12		<i>Agora ele queria um boneco igual a ele . um peluche</i>
Copyright page		<i>Outra vez . Eu gosto muito deste livro</i>

Annex 9: Summary of retell response themes

Children: Tom, FranC, Lu		
Book part	Retell 2c	Retell 2d
Front cover		Jasper jasper
Page 3		
Page 4		
Title page		Money
DS01	Bubbles Car ball doll	Car Mouse Jack in a box Car bubbles Doll jack in a box Mouse <i>O mouse está ali</i> [points to the mice boxes] <i>E Jack in a box está aqui . o ball tá aqui</i> <i>Car tá ali escondido</i> <i>E a boneca tá aqui em cima</i> [discussion about doll on shelf] <i>[ref to no shop keeper]</i>
DS02	Ball	Ball
DS03	Mouse	Mouse
DS04	Tambor Tamber	Maouse Buammm >Drum
DS05	Bubbles Mouse	Bubbles Tá aqui mouse Bubbles
DS06	Car Outro mouse	Outro mouse Mouse Car
DS07		Jasper jasper
DS08	Mouse outro mouse Doll	Mouse Outro mouse Mouse o sapato doll
DS09	Mouse	Ball Mouse
DS10	Jack in a box	Jack in a box Mouse [off focus comment]
DS11	<i>Ele desarrumou tudo</i> <i>Ball . tá aqui a ball . aqui a ball</i> <i>A doll está a agarrar a ball</i> <i>É a boneca . ball</i> <i>ele depois queria um /peluche igual a ele</i> [points to box] <i>Ena . a mouse</i>	Mouse Mouse outro mouse Aqui a caixa do mouse
DS12	<i>Ele queria um igual</i>	> a little cat Casper Jasper
Copyright page		

Annex 9: Summary of retell response themes

Children: Ter, Caro, M ^a C	
Book part	Retell 3
Front cover	<i>Just like Jasper</i>
Page 3	Uma moeda
Page 4	Brincar?
Title page	<i>Just like jasper</i>
DS01	<i>Jasper ia toyshop</i>
DS02	<i>Jasper a little Jasper Ball</i>
DS03	<i>A ball?</i>
DS04	<i>An a mouse?</i>
DS05	<i>Uuu</i> <i>Mouse</i> <i>>drum</i>
DS06	<i>Bubbles</i> [point to mouse] <i>Tá ali um mouse</i> <i>Esqueceu-se do mouse</i>
DS07	<i>Mouse</i> <i>Car no</i>
DS08	<i>Mouse</i> <i>Mouse e doll</i> <i>A dancing</i> <i>Tá ali outra sapato que caiu</i>
DS09	<i>Uu mouse</i> <i>A mouse</i>
DS10	<i>A jack in a box</i>
DS11	<i>Eu já sei</i> <i>É este</i> <i>Jasper</i>
DS12	<i>Just like Jasper</i>
Copyright page	<i>Playing</i> <i>Playing</i> <i>Just like Jasper</i>

Annex 9: Summary of retell response themes

Children: Dan, Rod, FranS		
Book part	Retell 4a	Retell 4b
Front cover	<i>Just like Jasper</i>	<i>Just like Jasper</i>
Page 3	Uma moeda	Moeda
Page 4		
Title page	<i>Just like Jasper</i>	<i>Just like Jasper</i>
DS01	>À loja dos brinquedos	Loja dos . <i>toy shop</i> <i>loja dos brinquedos</i>
DS02	Bubbles Mouse <i>Jasper like jasper</i>	Car Mouse Ball A jack in a box <i>Just like jasper</i>
DS03	Ball Não No	Ball no
DS04	Da <i>mouse</i> não	<i>Mouse no</i>
DS05	Tambor? <i>no</i>	<i>Tambor no</i> No no
DS06	<i>Bubbles</i> não	<i>Bubble no</i>
DS07	<i>Car não</i>	Car Não
DS08	<i>Doll não</i> No	<i>Doll no</i>
DS09	Da <i>mouse no</i>	<i>Robô</i> No
DS10	<i>Jack in a box no</i>	<i>Jack in a box</i> No
DS11	<i>Não queria nada</i> <i>Não nada</i>	<i>Não</i> <i>Não queria nada</i>
DS12	<i>Eu acertei</i> <i>Sim . jus like Jasper</i>	<i>Just like Jasper</i>
Copyright page	<i>Jasper a brincar</i> > <i>playing</i>	<i>Estavam playing</i>
Back cover	<i>Jus like . não a Jack in a box</i>	

Annex 9: Summary of retell response themes

Children: In, Fran, MA		
Book part	Retell 5a	Retell 5b
Front cover	Just like Jasper	Just like Jasper
Page 3	Envelope	Envelope
Page 4	Money	Money > got some money
Title page		
DS01	?a loja	?uma loja
DS02		Bubbles Doll Ball Jasper like jasper
DS03	A ball Não	Ball no
DS04	Mouse Não	Mouse no
DS05	Mouse > drum	No
DS06		Bubbles No
DS07	Car não	Car no
DS08	Doll não No	Doll no
DS09	Robot no Não	Robot no Não
DS10	Jack in a box no Não	Jack in a box No
DS11		
DS12	Just like Jasper	Just like Jasper yes
Copyright page	Playing	Playing

Annex 9: Summary of retell response themes

Children: Mat, Jac, Ant	
Book part	Retell 6
Front cover	<i>Cat like Jasper</i>
Page 3	<i>? uma moeda</i> <i>Moeda</i>
Page 4	<i>Vai comprar</i> <i>A loja</i>
Title page	
DS01	<i>Vai comprar numa loja</i>
DS02	<i>Mouse</i> <i>Ball</i> <i>Bubbles</i> <i>Car</i> <i>Doll</i> <i>Bubbles</i> <i>Jasper</i> <i>Arhhh</i> <i>Doll</i> <i>Jack in a box</i> <i>Só faltam estes</i> (cc are obviously trying to name everything)
DS03	<i>Do do is a ball?</i> <i>Ball?</i> <i>Não</i>
DS04	<i>Mouse</i> <i>No</i>
DS05	<i>> Drum</i> <i>> Drum no</i> <i>Não</i>
DS06	<i>Bubbles noo</i> <i>Não</i>
DS07	<i>A car</i> <i>Não</i>
DS08	<i>Não um doll</i> <i>Não</i>
DS09	<i>Mouse</i> <i>Não</i>
DS10	<i>Jack in a box</i> <i>No</i>
DS11	<i>Não</i>
DS12	[nods] <i>É</i> [nods head] <i>Oui</i> [nods head] <i>Just like Jasper</i>
Copyright page	<i>>Playing</i>

Annex 9: Summary of retell response themes

Children: FraS, Jo, JS	
Book part	Retell 7
Front cover	Ju like jasper
Page 3	Só sabemos a loja dos brinquedos Toy shop
Page 4	Moedas > money
Title page	
DS01	Money
DS02	Mouse Ball Car Doll Bubbles Jasper Jack in a box
DS03	Ball No
DS04	Mouse Nada No
DS05	Mouse No
DS06	A mouse Bubbles Não
DS07	[shakes head] Car Car a mouse
DS08	Doll Doll no A mouse
DS09	Arh mouse mouse
DS10	Jack in a box No
DS11	<i>esta parte e não queria . será que quer esta caixa</i>
DS12	A little cat Jasper
Copyright page	Playing

Annex 9: Summary of retell response themes

Children: Cat, Ped, MM	
Book part	Retell 8
Front cover	Jasper like Jasper
Page 3	
Page 4	
Title page	
DS01	Jasper ? toy Vai à loja dos brinquedos Top shop
DS02	Ball Mouse Bubbles Car Bo doll Jasper Mouse
DS03	Não
DS04	Mouse no
DS05	Não
DS06	Bubbles no
DS07	Car no Não
DS08	Doll não Doll no
DS09	No
DS10	>Jack in a box no
DS11	
DS12	Little cat Yes
Copyright page	Playing

Annex 9: Summary of retell response themes

Children	Fi, GonS, Sal	Ad, Mat, GonP
Book part	Retell 1	Retell 2
Front cover	Zas like Jasper Lik just like Jasper Wats like Jasper	<i>Eu sei sozinho</i> Jus like Jasper Just like Japser
Page 3	A moeda Card	<i>Isto não é página não tem cá letras</i> Card <i>Uma moeda</i>
Page 4	Money	money É money
Title page	Like like Jasper	Like like Jasper
DS01	Jasper Jasper /vai À loja dos brinquedos ? dinheiro Money	<i>Tá cá outra vez o money</i> ? <i>Vai à loja dos brinquedos</i>
DS02	Doll Jasper is happy Ball Jasper is happy na ball E car <i>Já está já contei isto</i> Bubbles Cat Doll Like Jasper ich arghh	Doll Ball Car Ball Cat Bubbles Mouse Cra bubbles
DS03	Eill heech ball Não* No	Ball no No
DS04	<i>Uh huh u a rat? no</i>	No Clockwork mouse Não
DS05	<i>Tambor</i> Have <i>tambor? no</i>	Não*
DS06	Bubbles Bubbles nooooo	Bubbles Bubbles No
DS07	Da da um car? Não*	
DS08	Hun doll nooo No Não*	<i>Olha aqui um rato</i> Doll No
DS09	Da da da robat? nooo He he he não* isto? he he he	No Robot
DS10	Urghmmmmmm <i>Essa é difícil. Tantas caixas de brinquedos</i> Ball Jack in a nooooo	Não Box
DS11	ha he [runs finger along words in verso page] hen ha	No
DS12	Jasper is laughing Pend	Sim ? Cat
Copyright page		Happy

Annex 9: Summary of retell response themes

Children: Rui, RC, Jor	
Book part	Retell 3
Front cover	Jus like Jasper <i>Eu não consigo dizer aquela parte</i>
Page 3	
Page 4	Money
Title page	Just like Jasper
DS01	Jasper toyshop Jasper
DS02	Car Ball Doll Bubbles Mouse Drum Jab in a box Car Robot
DS03	Ball <i>Não*</i>
DS04	Mouse no
DS05	No Drum no No
DS06	Bubbles <i>não?</i>
DS07	Car <i>não</i>
DS08	Doll <i>não*</i>
DS09	Robot <i>Não*</i>
DS10	Jack in a box <i>não*</i>
DS11	Cat Jasper cat <i>sim</i> Jasper like <i>sim</i>
DS12	Jus <i>Sim</i> Cat <i>Não*</i> jus like jasper <i>Sim</i>
Copyright page	

Annex 9: Summary of retell response themes

Children: Ti, Mar, Caro		
Book part	Retell 4a	Retell 4b
Front cover	<i>Just like Jasper</i>	
Page 3	<i>Jasper like Jasper</i> <i>Uma moeda</i>	<i>Jasper like Jasper</i> <i>Moeda</i> <i>Money</i>
Page 4	<i>Money</i>	<i>É money</i> <i>Money money . money . é money</i>
Title page	<i>Just like Jasper</i>	
DS01	<i>A money</i> <i>? A loja de brinquedos</i>	<i>Vai à loja dos brinquedos</i>
DS02	<i>Ball</i> <i>Doll</i> <i>Baubles</i> <i>Bubbles</i> <i>Ratos</i> <i>Doll</i> <i>Bubbles</i> <i>car</i>	<i>Doll . bubbles . car .</i> <i>Robô</i> <i>Tambor</i> <i>Palhaços</i> <i>Ratos</i> <i>Rato</i> <i>e a ball</i> <i>e do money</i>
DS03	<i>Ball</i> <i>No*</i>	<i>ball não*</i> <i>Não*</i>
DS04	<i>Ratos no*</i> <i>No*</i>	<i>Rato não*</i> <i>No*</i>
DS05	<i>Carro tambor não*</i>	<i>Não*</i> <i>No* nada</i>
DS06	<i>Não*</i> <i>Bubbles no*</i> <i>No*</i>	<i>Bubbles</i>
DS07	<i>Carro no*</i> <i>Car no*</i> <i>No*</i>	<i>Car no*</i> <i>Car</i> <i>No*</i>
DS08	<i>Doll no*</i> <i>No*</i> <i>No*</i>	<i>Doll no*</i>
DS09	<i>Robô</i> <i>No*</i>	<i>Não*</i>
DS10		<i>Não*</i> <i>No*</i> <i>No*</i>
DS11	<i>Sim</i> <i>Sim</i>	<i>Sim</i>
DS12	<i>Jasper like Jasper</i>	<i>Jasper like jasper</i> <i>A little cat</i>
Copyright page	<i>Acaba aqui a história</i>	

Annex 9: Summary of retell response themes

Children: Ti, Mar, Caro	
Book part	Retell 4c
Front cover	
Page 3	<i>O money</i> <i>Money</i>
Page 4	<i>O moneeeee</i>
Title page	<i>Jasper like Jasper</i>
DS01	<i>Money . vai //à loja dos brinquedos</i>
DS02	<i>Doll ball car</i> <i>Carro este é o carro</i> <i>Bubbles</i> <i>Jasper like jasper</i>
DS03	<i>Ball não*</i>
DS04	<i>Não</i>
DS05	<i>Não*</i>
DS06	<i>Não*</i>
DS07	<i>Car no*</i>
DS08	<i>No*</i> <i>Doll não*</i>
DS09	<i>Robot no*</i> <i>Não*</i>
DS10	<i>Não*</i>
DS11	<i>Sim</i>
DS12	<i>A little cat</i>
Copyright page	

Annex 9: Summary of retell response themes

Children	Dan, JS, JP	Fran, Rod, RR
Book part	Group 5	Group 6
Front cover	<i>Este é no meu nome</i> [points to the other letter in the title] <i>este é no meu nome</i> [discussion about letters] <i>Just like Jasper</i>	<i>Just like Jasper</i> <i>Jasper</i>
Page 3	<i>Tem uma Money</i> <i>Uma money</i>	<i>Envelope</i>
Page 4	<i>Money</i>	<i>Uma moeda</i> <i>Money</i> [gesture]
Title page		<i>Jus li Jasper</i>
DS01	<i>Aic . vai a loja</i> <i>E tem uma money</i> <i>Money</i>	<i>Li jas Jasper</i> [follows words with finger]
DS02	<i>Doll</i> <i>Ball</i> <i>Balls bola</i> <i>Balls Bolas car</i> <i>Car</i> <i>Robô</i> <i>E estrela</i> <i>E tambor</i> <i>tá uma prenda onde tá o gato</i>	<i>Drum doll cat</i> <i>Gat</i> <i>Ball</i> <i>Bubbles</i> <i>robot</i> <i>car</i> <i>Bubbles?</i> <i>Robô</i> <i>Não não</i> <i>Robot</i> <i>Car</i> <i>Balls</i> <i>mouse</i> <i>jack in a box</i> <i>boll doll</i>
DS03	<i>Ball</i>	<i>An a ball no</i> <i>Não</i>
DS04	<i>Ratinhos</i> <i>Não*</i> <i>Ele tá a procurar o gato peluche</i>	<i>Sim</i> <i>An a mouse no</i> <i>Não</i>
DS05	<i>Tambor não</i>	<i>An a drum . no</i> <i>Não</i> <i>Sim</i>
DS06	<i>Bubbles</i>	<i>An a bubbles . no</i> <i>Não</i> <i>Sim he he he</i>
DS07	<i>Car</i> <i>No*</i>	<i>An a car . no</i> <i>Não</i> <i>Sim he he he</i>
DS08	<i>Boll</i> <i>Doll</i> <i>Perdeu um sapato</i> <i>Não*</i>	<i>An a /doll . no</i> <i>Doll não</i> <i>Sim</i>
DS09		<i>And a robot . no</i> <i>Não</i>
DS10	<i>palhaços</i>	<i>And a Jack in a boc. no</i> <i>Sim</i>
DS11	<i>Gat</i> <i>Vai acabar</i> <i>Like Jasper</i>	<i>Nada</i> <i>Sim</i>

Annex 9: Summary of retell response themes

DS12	<i>Ele conseguiu encontrar o gato peluche Agora acaba</i>	<i>And a cat /like Jasper</i>
Copyright page	<i>Acabou</i>	<i>Sim E acabou a história</i>

Annex 9: Summary of retell response themes

Children: Ri, Cari		
Book part	Group 7a	Group 7b
Front cover	Like Jasper	Jasper
Page 3		
Page 4	Money	
Title page	Like ummm > Jasper	
DS01	? À . à . à loja dos brinquedos	Money
DS02	Cars	Balls
DS03	Balls [Shakes head]	
DS04		Ratos
DS05	Tambor	Tambor
DS06	Sssssssss . bolas	Bolas
DS07	Cars	Car
DS08	Doll	Doll
DS09	Robô	Robô
DS10	Palhaço	Palhaço
DS11	Cat	Cat
DS12	E é igual	
Copyright page		
Back cover		

Children: Ri, Cari	
Book part	Group 7c
Front cover	Jasper
Page 3	
Page 4	
Title page	
DS01	Money
DS02	Ball
DS03	Ball
DS04	Ratos Rato
DS05	Tambor
DS06	Bolas
DS07	Car
DS08	Doll
DS09	Robô
DS10	Palhaço
DS11	
DS12	Gato
Copyright page	Gato

Annex 9: Summary of retell response themes

Children: Lar, Al, Nil	
Book part	Retell 1
Front cover	Like like Jasper Jasper Jasper
Page 3	Invelope
Page 4	Uma moeda
Title page	
DS01	Loja dos brinquedos Vai à loja dos brinquedos >Toyshop
DS02	Vai comprar a ball vai comprar a doll Vai comprar um gato igual a ele e vai dançar com o gato
DS03	A ball [shakes her head] [Shakes his head]
DS04	Ratos [shakes her head] não [Shakes his head]
DS05	[Shakes his head] Não
DS06	Bubbles Não [Shakes his head]
DS07	Car Não [Shakes her head] [Shakes his head]
DS08	Doll [points to shoe] [points to mouse]
DS09	Robô
DS10	> jack in a box
DS11	Não [Shakes her head] [Taps the box] [nods his head]
DS12	Um gato igual a ele
Copyright page	E ficaram felizes para sempre

Annex 9: Summary of retell response themes

Children: RM, Bea, Ped		
Book part	Retell 2a	Retell 2b
Front cover	<i>Just like Jasper</i>	<i>Just like Jasper</i>
Page 3	? <i>Uma moeda</i>	<i>Jasper</i>
Page 4	<i>Money</i>	
Title page		
DS01	<i>O money à loja de brinquedos</i>	<i>Jasper</i> <i>Money</i> <i>Money ha ha</i>
DS02	[points to the toy cat box on top shelf of recto] <i>Vai comprar um robô para apanhar os ratos</i> <i>Vai comprar um boneco igual a ele</i> > <i>Just like Jasper</i>	<i>Loja dos brinquedos</i> <i>vai comprar isto . pois</i> <i>Ele vai comprar isto tudo</i> <i>Ele vai tentar</i> <i>Mas ele não gosta . quer</i>
DS03	<i>A ball . / não*</i>	<i>Jasper . a ball . não*</i>
DS04	<i>Rato?</i> <i>Não*</i>	<i>Jasper . a clockwok mouse</i>
DS05	<i>Drum</i> <i>Não*</i>	<i>No</i> <i>A noisy drum?</i> <i>Não*</i>
DS06	<i>Bolinhas</i> <i>Bubbles</i> <i>Bubbles não*</i> <i>Não*</i>	<i>No</i> <i>Bubbles</i> <i>Bubbles não*</i>
DS07	<i>Não*</i> <i>Car não*</i>	<i>Car?</i> <i>Car</i> <i>Car não*</i> <i>Não*</i>
DS08	<i>Doll [shakes her head]</i> <i>Não*</i>	<i>Doll não*</i> <i>A doll olha [] clockwok mouse</i> <i>Doll não* Rato</i>
DS09	<i>Robot não*</i> <i>A cockwuk mouse</i> <i>Não*</i>	<i>Não*</i> <i>Clock wuk ahhh</i> <i>A robot</i>
DS10	<i>It's a na jack in a box</i> <i>Não*</i>	<i>Jack in a box</i> <i>Não</i>
DS11	<i>Não*</i> <i>Sim</i>	<i>Sim</i> <i>Pois é isso</i>
DS12	<i>Sim</i>	
Copyright page	<i>Vitória vitória acabou-se a história</i>	

Annex 9: Summary of retell response themes

Children: Mar, EdG, MA	
Book part	Retell 3
Front cover	O Jasp . /just like Jasper
Page 3	Envelope
Page 4	Ooo Japper Vai à loja dos brinquedos O Japper se . foi à loja dos brinquedos
Title page	
DS01	e depois e foi . foi comprar uma /bola
DS02	e foi comprar uma bola ele foi comprar a ball
DS03	Um hum hum [] ball
DS04	O gato foi comprar um rato só que não queria Apanhá-los
DS05	foi comprar um um tambor Um tambor
DS06	Foi comprar bolhas
DS07	Ele foi comprar um rato um carro um carro
DS08	ele tá a dançar com a doll
DS09	Ele foi comprar um robô e um rato
DS10	ele foi comprar um palhaço que ele queria não
DS11	[points to the toy cat box in recto] Agora ele foi comprar isto
DS12	
Copyright page	Ele foi comprar isto Vitória vitória acabou-se a história O oo . like Jasper

Annex 9: Summary of retell response themes

Children: Di, EdB, RR		
Book part	Retell 4a	Retell 4b
Front cover	<i>Just like Jasper</i>	<i>Like like Jasper</i>
Page 3	<i>Um cartão</i> <i>Ele ganhou um cartão</i>	<i>Achou um cartão . é um envelope .</i> <i>chama-se envelope</i>
Page 4	<i>Ele estava lá dentro uma moeda</i>	<i>Uma moeda . tava lá dentro . vai à</i> <i>loja dos brinquedos</i>
Title page		
DS01	<i>Vai à loja dos brinquedos</i>	<i>money . acha money</i>
DS02	<i>Vai comprar um gato igual a ele</i> <i>Vai sim</i> <i>Vai comprar a ball</i>	<i>Shu money?</i> <i>Vai comprar um gato igual a ele</i> [points at toy cat box in recto] Umm [points at doll] [points at bubbles] <i>Ball</i> <i>Bubbles</i> <i>Car</i> caixas <i>train</i> traina <i>doll</i> tambor tamori <i>Uma moeda . vi a moeda</i>
DS03	<i>Ball</i> [Shakes his head] <i>Não</i> [Shakes his head]	<i>Não*</i> <i>Não* . não*</i> <i>Jumpa</i> <i>Ball?</i> <i>Não?</i>
DS04	<i>Não</i> [Shake heads]	<i>Train?</i> <i>Não?</i>
DS05	<i>Não*</i> [shake heads]	<i>Tambor</i> <i>Não?</i>
DS06	<i>Ball</i> <i>Bubbles</i> <i>Não*</i> <i>Bubbles</i>	<i>Bubbles</i> <i>Não?</i> <i>Bubbles não</i>
DS07	<i>Car . olha aqui um ratinho . não</i> <i>Car não*</i> <i>Não*</i>	<i>Car não*</i>
DS08	<i>Não*</i> <i>Shoes</i> <i>Doll</i> <i>Doll e shoes</i> <i>Olha aqui outro ratinho</i>	<i>Doll não*</i> <i>Também tá a flutuar</i>
DS09	<i>Car</i> [points to mouse]	<i>Train</i> <i>Não*</i>
DS10	<i>Não</i> [shake heads]	<i>Um rato . ali está escondido</i> <i>Caixa . não*</i>
DS11	<i>Robots</i> <i>Não</i> <i>Sim Não</i>	<i>Sim</i> <i>Não*</i>
DS12	<i>Sim</i>	<i>Boa</i> [claps hands]
Copyright page	<i>Like Jasper</i> <i>Vitória vitória acabou-se a</i> <i>história</i>	

Annex 9: Summary of retell response themes

Children: MN, Ren, Gui		
Book part	Retell 5a	Retell 5b
Front cover	Jasper /like Jasper	Jasper like /Jasper
Page 3		Envelope
Page 4		O cartão estava rasgado Pois para tirar a moeda
Title page		
DS01	uma moeda . parece dourado não parece? Pois é parece dourado . OURO não é dourado money money Ai a toy shop	Money Vai comprar ao toyshop
DS02	Toy shop	[Point to all the toys]
DS03	[Point to the toys] Quer comprar um igual a ele ant a ball Não	Ball Ball /[shakes head] Não*
DS04	Mouse não Não Clockwork mouse . não	Mouse A clockwork mouth [shakes head] Não*
DS05	Train Whispers) Não é train nada > noisy drum	Como é? Rumm Drum Olha aqui a mouse
DS06	Bubbles Não No	A drumi Bobbi Não é Bobbi . é bubble Bubbles Parece bolas das outras cores
DS07	Cars não*	Car Car /[shakes his head] Não*
DS08	Doll não* [Points towards verso] Shoe Shoes	Doll não shoes Shoes Não
DS09	Robot Não*	Robot Não Olha o mouse Robot não
DS10	Ou jack in a box Não*	Ou . u chili* a jack in a box? Não*
DS11		Jasper like /Japser
DS12	Jasper like Jasper Just like Jasper	Sim Tá a fingir que é o filho dele Mas não é . olha aqui [points to open present in verso] já abriu
Copyright page		Acabou-se a história

Annex 9: Summary of retell response themes

Children : Ti, Gui, MF		
Book part	Retell 1a	Retell 1b
Front cover		Good night gorilla
Front verso		Ele tá pendido numa corda?
Title page	Tá aqui uma banana	Good night gorilla
DS01	Bike Parrot Ele tá a tirar a chave E vai abri-la [points to the speech bubble] Good night gorilla	Tá de joelhos Banana [points to cages] Olha aqui quas igual Ele mete a keys Da parrot Então há um saco em cima A gorilla A ballaoon Good night gorilla A bike A balloon [points to moon]
DS02	Aqui é só para ver aqui . está a roubar as keys As chaves Balaoon	a bike Keys Bike e ali uma balloon a balloon Roubou as keys
DS03	Good night elephant Ball Não é . é o mundo Tão ali amendoins Tá aqui o mundo Olha a banana	A balloon Bola do mundo Good night elephant
DS04	Umm ooo Good night lion	Good night lion
DS05	Good night hyena . good night giraffe	Good night giraffe. good night hyena Good night hyena . good night giraffe
DS06	Armadillo Tem a chave ha Keys E tá a guarda	Good night armadillo Ninguem vê /olha a chave ca Casca dura
DS07	Zookeeper Casca dura tá ali Vão para casa dele E a girafa vai baixar o pescoço	### para casa do zookeeper Tão a ir
DS08	Para não se meter a casa toda a pegar fogo Ele entrou pelo vidro Porque não cabe na porta /olha este ## para porta A girafa por aqui [points to photos] Olha eles Olha as pegadas Onde é que estão as pegadas? Não tem nada para ler	[mouse] Agora ficou em penúltimo A banana* é muita pesada

Annex 9: Summary of retell response themes

DS09	<i>Nem este O ratito está a preparar a cama [points to elephant] E esta? Está a preparar a sua cama</i>	A banana * é que devia ser a última . /a andar [personal reference] O gorilla está com sono
DS10	Good night dear	[snores loudly] Good night dear asleep A elephant está a segurar a cauda do lion Está aqui um mouse
DS11	Good night . good night . good night . good night . good night . good night . good night	Good night . good night . good night . good night . good night . good night . good night
DS12	<i>São os olhos assim olha O qué que está aqui? admirada Eu sei como é que se diz mum em inglês . é assim . mummy</i>	[Makes funny face] Surprised
DS13	<i>Ela /não tá a gostar Tá assim Surprised</i>	<i>Ficou toda admirada O gorilla tá a sorrir Já está em pé</i>
DS14	<i>Ó coitadinhos Tá assim [imitates cross face] O mouse não vai ficar lá nem o gorilla Eles vão a seguir a senhora sem fazer barulho . pés de lama</i>	<i>não está a dizer nada</i>
DS15	Good night zoo Zoo Eu sei escrever zoo . é assim Olha aquilo	Good night zoo
DS16	<i>Olha as chaves Keys [points to torch] Good night dear Good night . é só goodnight</i>	Good night <i>Assim eles vão ver Good night dear Assim eles vão se chegar depois para aqui</i>
DS17	Zookeeper Good night Arg zzzzzz	Good night Arg zzzzzz [personal comment]
Copyright page	Orr keys	
Back recto	Banana <i>Aquilo parece um pino</i>	

Annex 9: Summary of retell response themes

Children : Tom, FranC and Lu		
Book part	Retell 2a	Retell 2b
Front cover		Good night gorilla <i>Ele tá a tentar roubar as chaves</i> Zookeeper
Front verso		
Title page		Good night gorilla
DS01	Zookeeper Good night gorilla bike <i>Tá ali um balão e a mouse</i>	<i>Tá ali um balloon . um parrot</i> <i>Aqui tá um parrot</i> <i>Tá ali uma casa</i> <i>Ta ali a bike</i> <i>Se calhar é do lion</i> Good night Agilla
DS02	<i>Mouse . e queria tirar a chave</i> <i>ele queria tirar a banana ao mouse</i> Só que foi buscar O balloon já está a fugir <i>Quando ele tiver fome</i>	<i>Tá ali uma gaiola</i>
DS03	Good night elephant <i>tá ali a ball</i> <i>a girafa vai baixar o pescoço</i> <i>Aqui estava . uma bola e aqui um elefante</i> <i>Aqui o zookeeper o gorilla</i> Little elephant	Good night elephant Good night elephant
DS04	Good night Lion <i>Ele tinha uma lanterna porque estava escuro</i>	Good night lion <i>Ele gosta de ossos</i> [personal connection]
DS05	Boa noite hyena Good night hyena Good night giraffe Good night girafa	Good night hyena good night giraffe
DS06	Good night armadillo <i>Ele . tinha . a chave cor de rosa /mas o que tinha tudo desarrumado</i>	Good night armadillo good night casca dura <i>Tá ali um biberão</i> <i>Tá ali um teddy</i>
DS07	Zookeeper mouse um: Gorilla elephant lion hyena giraffe armadillo	Mouse não Zookeeper O zookeeper . mouse . gorilla elephant lion hyena giraffe ah armadillo
DS08	<i>A girafa vai baixar o pescoço</i> <i>O elefante vai agarrar com a tromba dele.</i> <i>O lion podia levar a banana</i> <i>Aqui é que está o casamento deles</i> [wife in photo] <i>Quem era esta?</i> <i>Isto que tá ali é o gorilla</i> Zookeeper	<i>A girafa vai baixar o pescoço</i> <i>Vai baixar assim</i> [demonstration] <i>Por causa da casa . é muito pequena</i> [discussion about size]

Annex 9: Summary of retell response themes

DS09	Um . o armadillo tá a dormir na barriga da hyena o chapéu ainda não tirou Mas é mal educado /assim O lion vai agarrar a cauda do elephant	O armadillo vai dormir na barriga da hyena Que é muito quentinho São estes aqui O elephant vai agarrar a cauda do lion Zookeeper
DS10	Ele já está enevoadado Good night dear	É mal educado . não tirou o chapéu Good night dear
DS11	Good night . good night . good night . good night . good night . good night . good night	Good night . good night . good night . good night . good night . good night . good night
DS12	Arghha Tem os olhos //admirados Tá admirada . os olhos	Arg arg argh Admirada Surprised
DS13	E estão azuis E ela tá a sorrir E depois todos acordaram.	Já não se vê o armadillo e a hyena . a mouse vai dormir na gaveta e depois vai dormir na cama Eu só estou a ver um bocadinho do lion É só ver estes pelinhos
DS14	O gorilla vai voltar Elephant lion Hyena	Gorilla elephant //lion hyena giraffe mouse e armadillo Ela e a . vai para as gaiolas . esqueceu-se /dest
DS15	Eu sei porque é que a gorilla abriu a ## porque ele tem a keys Good night gorilla	Só que ele tinha keys . e voltou O mouse também Good night zoo Às vezes nestas casas /faço sair duma maneira diferente
DS16	Night dear	Good night dear
DS17	Goo night . arg brrrrrr Good night Arg ueeeewwwww	Good night good night . escalar também pode ser assim ele comeu e ele pôs a casca aqui E assim sujava a cama toda
Copyright page		
Back recto		Uma banana nos pés? Nunca vi um animal a comer a banana nos pés O mouse tá a fazer o mesmo do gorilla Tão ali as key

Annex 9: Summary of retell response themes

Group 3, children: Ter + Car + M ^a C	
Book part	Retell 3
Front cover	
Front verso	
Title page	
DS01	Good night gorilla
DS02	O gorilla quer sair da gaiola Atrás do zoo . do zookeeper
DS03	Good night elephant Little elephant
DS04	Good night lion
DS05	Good night hyena Little hyena Little giraffe . good night hyena . good night giraffe
DS06	O armadillo Good night armadillo o giraffe a hyena
DS07	[Points to the lion] Este vai atrás [points to the mouse] e este vai primeiro . este vai em primeiro [Points to the gorilla] Este vai em segundo [Points to the elephant] E este vai em terceiro Quarto quinto sexto . ah ha Monkey >gorilla Monkey . são casas E aqui outro . quatro casas
DS08	Oh ha ha ha Mouse Sssss aquela porta tá aberta A giraffe vai baixar o pescoço Na casa
DS09	A mouse Mouse a puxar a banana An elephant A banana é tão pesada [Mimes what the mouse looks like straining to pull the banana] E a hyena e o armadillo
DS10	[points to speech SB] Good night dear

Annex 9: Summary of retell response themes

DS11	<p>Good night good night . good night good night . good night good night . good night good night . good night</p> <p><i>Boa noite. boa noite. boa noite . boa noite. boa noite. boa noite. boa noite. boa noite. boa noite</i></p>
DS12	<p><i>Oooo . tá tudo escuro . só por causa dos animais</i></p> <p>Surprised</p> <p>Admirada</p>
DS13	<p>Ah surprised</p> <p><i>Estes vão para trás . este e este vão para ###</i></p>
DS14	<p><i>São os animais dela</i></p> <p><i>Vão para o zoo</i></p>
DS15	<p><i>Boa noite zoo</i></p> <p><i>Good night zoo</i></p> <p><i>Ai a caminha é que ela vai</i></p>
DS16	<p><i>Boa noite querida . boa noite querido</i></p> <p><i>Good night</i></p> <p>[points to wife's SB] <i>Good night dear</i></p> <p><i>Eu sei o que é que quer dizer good night</i></p>
DS17	<p><i>Good night gorilla zzzzz</i></p> <p><i>Urghh arrrr zzzzzzz</i></p>
Copyright page	<i>E acabou</i>
Back recto	

Annex 9: Summary of retell response themes

Children : Dan, Rod and FranS		
Book part	Retell 4a	Retell 4b
Front cover	<i>É muito pequeno . este livro é da nossa sala</i> Good night gorilla Good night gorilla	Good night gorilla
Front verso		
Title page	Good night gorilla	Good night gorilla
DS01		Good night gorilla
DS02		
DS03	[points to SB]Good night elephant	Good night elephant
DS04	Good night lion	Good night lion
DS05	Good night /giraffe Good night hyena (self/peer correction in relation to SBs)	Good night hyena . good night giraffe
DS06	Good night armadillo Good night	Good night armadillo
DS07		
DS08		>Sim . girafa Armadido [points to mouse] Já não tá em frente Banane >Banana
DS09		Giraffe elephant . lion O elephant vai gostar muito da cauda do leão
DS10	Good night Marido Dear	Good night Good night zooee/keeper Não . good night dear
DS11	Good night . good night . good night . good night . good night . good night . good night.	Good night . good night . good night . good night . good night . good night . good night
DS12	Tá admirada	Está admirada
DS13		Queremos dizer mais O elephant acordou-se assustado A banane
DS14		
DS15	Good night Zoo	Mas mas o gorilla vai voltar Good night /zoo Dear

Annex 9: Summary of retell response themes

DS16	<p>Good night [Points to the zookeeper's speech bubble] Good night <i>mulher</i> Good nigh //aaauuuuuuaaa Good night father //Good night <i>marido</i></p>	<p>Good night <i>Maria</i> . ha he He he <i>Maria</i> Good night dear</p>
DS17	<p>Good night Gorilla Good night arghhh eeeeeee</p>	<p>Good night Gorilla <i>E eu</i> . orgh ch ch ch /orgh ch ch ch Good night <i>Não e . é eeeeezzzzzzz</i></p>
Copyright page	<i>Vão-se embora ha ha ha</i>	
Back recto		<i>Ele está só a imitar o mac o gorila</i>

Annex 9: Summary of retell response themes

Children : In, Fran and MA		
Book part	Retell 5a	Retell 5b
Front cover	Good night gorilla	
Front verso		
Title page	Good night gorilla	Tá aqui uma casota Good night gorilla
DS01	Good night gorilla	Good night gorilla Parrot
DS02	Não tem nada O gorilla está a roubar as chaves	A gorilla estava a roubar as chaves para ir para ir para casa
DS03	Good night elephant	Good night elephant
DS04	Good night lion	Good night lion
DS05	Good night giraffe . good night hyena Hyena	Good night giraffe . good night hyena
DS06	Good night armadillo	Good night armadillo
DS07	Eles iam para casa do do ai Eles estão a seguir	Eles estavam a sair para ir a casa dele
DS08	Zookeeper [Points at giraffe] Vai baixar o pescoço	Eles iam entrar E a girafa baixa o pescoço
DS09		Entraram no pescoço . entraram no quarto
DS10	O elephant vai agarrar a cauda do lion Good night querido Dear	Good night Good night Dear ha ha ha
DS11	Good night . good night . good night . good night . good night . good night . good night	Good night . good night . good night . good night . good night . good night . good night
DS12	(whispering) Ficou admirada [imitating surprised faces]	(Very quietly) Admirada [Imitates wife's face]
DS13	[Imitates the wife's surprised face and then the gorilla's grin]	Surprised
DS14		
DS15	Good night querido	Mas não tinham as chaves [dramatic] fugiram Não . porque ele tem as chaves Sim tinha com ele Good night zoo
DS16	(using different voices) Good night . good night . good night . good night	(using different voices) good night good night

Annex 9: Summary of retell response themes

DS17	Ha ha ha Good night . orgh ahhhh orgh ahh zzzzzzz	Good night . arghh zzzzzzzz Ha ha he he
Copyright page		
Back recto	<i>Arghhh leva a banana nos Pés Vitória vitória acabou-se a história</i>	<i>Vitória vitória acabou-se a história</i>

Annex 9: Summary of retell response themes

Children: Mat, Jac and Ant	
Book part	Retell 6
Front cover	good Night Gorilla
Front verso	
Title page	
DS01	Um good night gorilla
DS02	<i>Tá ali ## mouse</i> <i>A balão</i> <i>Ele estava a roubar as chaves</i> > Keys
DS03	Elephant Good night Elephant Ball <i>Tá ali uma bola</i> <i>Isto é o quê? [toy elephant]</i> <i>Ahh mouse</i> <i>Ele vai abrir isto [points at lock]</i>
DS04	Good night lion <i>Ele vai abrir</i>
DS05	Good night hyena Good night giraffe Good night hyena <i>é aqui [taps hyena]</i> <i>Não é aqui [taps SB]</i> <i>ela tá a abrir e ela tá e ela já abriu</i>
DS06	<i>E falta este</i> Good night <i>ah ha ah []</i> <i>Casca dura</i> Armadillo Good night armadillo <i>Tem um biberão</i> <i>E tem um boneco</i>
DS07	<i>ele vai entrar em casa</i> <i>Mas ela vai baixar o pescoço</i> <i>Na casa do zookeeper</i> <i>Ela vai entrar em casa da:</i> <i>Do zookeeper</i>
DS08	<i>Aqui não tá nada</i> <i>Podemos dizer as coisas?</i> <i>Esta girafa /está a baixar o pescoço</i> <i>Arh . o rato devia fechar a porta ali /a armadillo:</i> <i>[imitates mouse pulling banana]</i> <i>e a rato devia fechar a porta e por a banana no chão</i> <i>Esta devia puxar ### ficar lá fora</i> <i>He he he não ele queria entrar</i>
DS09	<i>Mas então empurrá-la pela janela ####</i> <i>Ele tá a ficar ooooo arghhh</i> <i>Eu estou com sono</i> <i>A hyena tá tá . tem pelos</i> <i>... a parede toda e a cabeça tá quase a tocar no ###</i>
DS10	ele está a agarrar a cauda do lion Good night
DS11	Good night . good night . good night

Annex 9: Summary of retell response themes

DS12	<i>Tá admirada tá aqui a girafa . tá aqui o elefante . o lion tá aqui . o armadillo tá aqui</i>
DS13	<i>Todos já abriram os olhos . e /ela tá com /aquilo azul E ele tá a rir</i>
DS14	<i>Ele vai levar /todos os animais Ele ele /vai Zookeeper</i>
DS15	<i>Good night zoo Zookeeper</i>
DS16	<i>[pretends to yawn] Engraçado Good night Good night marido</i>
DS17	<i>Good night Good night Mmmmmmmhmmmmmm Zzzzzzzzzzz</i>
Copyright page	
Back recto	<i>Tá a fazer igual</i>

Annex 9: Summary of retell response themes

Children: FraS + Jo	
Book part	Retell
Front cover	Good night gorilla
Front verso	
Title page	Good night gorilla
DS01	Good night gorilla
DS02	<i>Tão aqui setas</i> <i>Gorila*</i> <i>A gaiola</i> <i>Um balão</i> <i>As bananas</i> <i>Ele já vai dar um grande pulão . olha estão aqui dois</i> <i>Não . é o mesmo</i>
DS03	Good night elephant
DS04	Good night uuummm eeeee Good night >lion
DS05	Good night hyena A little hyena A little giraffe
DS06	<i>um biberão . acho que ele bebe leite . isto é para beber</i> <i>leite . e uma chupeta para ele dormir</i> <i>A chupeta</i> <i>E um boneco</i> <i>E tá aqui o mesmo balão Tão pequenito</i> Good night uah > Good night armadillo
DS07	<i>A girafa vai a correr</i> <i>Mas ela não corre assim tão /depressa</i> <i>Vão todos para a casa do zookeeper</i> <i>Eu acho que eu conseguia ultrapassá-la</i>
DS08	<i>Estão aqui muitas fotografias</i> <i>Olha tá aqui do leão</i> <i>Tá aqui o gorilla</i> <i>E aqui é da zebra</i> <i>Não é da girafa acho eu . não é da zebra não sei</i> <i>É do tatu</i> <i>É é porque ela tem riscas</i>
DS09	Uuuuummm <i>Casca dura</i> <i>A mouse a puxar a banana</i> Giraffe um <i>Não disseste os animais todos</i> <i>O gorilla em cima da cama</i>
DS10	Good bye querida Good night
DS11	Good night . good night . good night . good night . good night . good night . good night <i>Parece uma menina</i>

Annex 9: Summary of retell response themes

DS12	<i>Tá assustada a mulher</i> Surprised
DS13	<i>Tá a puxar</i> <i>Foi o gorilla . tocou-lhe he he he</i>
DS14	<i>tatu</i> Mouse <i>Girafa</i> Giraffe Hyena Lion Elephant Gorilla <i>querida</i>
DS15	Good night zoo Good night <i>querida no zoo tem de haver lá de outra cor</i>
DS16	Good night
DS17	Good night gorilla orgh zzzzzzzz
Copyright page	
Back recto	<i>Imitar o gorila</i> <i>Ele tem uma banana</i>

Annex 9: Summary of retell response themes

Children : Cat, Ped and MM		
Book part	Retell 8a	Retell 8b
Front cover	Good night gorilla	Good/ night gorilla
Front verso		
Title page	Good night gorilla	Good night gorilla
DS01	Good night gorilla	Good night gorilla
DS02	O gorilla está a roubar as chaves para fugir da gaiola	Roubou as ## ao zookeeper
DS03	Good night elephant	Good night elephant
DS04	Good night lion	Good night lion Good night
DS05	Good night hyena good night giraffe	Good night hyena good night giraffe
DS06	Good night armadillo	Good night armadillo .
DS07	Eles vão para casa do Zookeeper	Foram para casa do zookeeper
DS08	A girafa vai . baixou o pescoço E o mouse não tá a conseguir levar a banana	A girafa/ baixou o pescoço . e o mouse não consegue levar a banana
DS09	Olha . estão em casa do zookeeper a dormir	Estão em casa do /zookeeper
DS10	Good night dear	Good night dear
DS11	Good night . good night . good night . good night . good night . good	Good night . good night . good night . good night . good night . good night . good night
DS12	Está surpreendida	Tá admirada
DS13	Ela viu os animais que estavam todos em casa dela	Tem os olhos azuis Vai pôr eles na gaiola
DS14	Agora ela vai/ pô-los na gaiola	O mouse agora também não consegue
DS15	Good /night zookeeper	O gorilla* foi atrás da senhora Good night zoo
DS16	Good night dear . good night	Goodnight dear good night
DS17	Good night gorilla Mmmmm zzzzzzzz	Good night gorilla mmmm rrr ahhhhhh zzzz
Copyright page		
Back recto	Agora o gorilla* tá a imitar o rato Já se acabou	o o mouse tá a imitar o monkey

Annex 9: Summary of retell response themes

Children : Fi, GonS and Sal	
Book part	Retell 1
Front cover	Good night gorilla
Front verso	
Title page	Good night gorilla
DS01	Good night gorilla
DS02	Good night
DS03	Good night o elephant
DS04	Good night lion
DS05	Good night giraffe Good night hyena
DS06	Go/od night armadillo
DS07	
DS08	Good night zoo
DS09	
DS10	[Pretends to yawn] >Good night dear
DS11	Good night . good night . good night . good night . good night . good night . good night
DS12	Surprised
DS13	
DS14	Mak in the zoo
DS15	Good night um ###
DS16	Good night . good night
DS17	Good night gorilla . org/hh zzzzzz
Copyright page	
Back recto	

Annex 9: Summary of retell response themes

Children : Ad, Mat and GonP	
Book part	Retell 2
Front cover	Good night Gorilla
Front verso	
Title page	GOOD NIGHT GORILLA
DS01	Good night Gorilla
DS02	### não tem aqui nada Era o mouse salvou a banana Mouse
DS03	GOOD NIGHT ELEPHANT
DS04	Good night lion
DS05	GOOD NIGHT HYENA . GOOD NIGHT GIRAFFE
DS06	Good niight Armadilo
DS07	Vão para casa /do . ah . mmmm >zookeeper
DS08	Ele tá na casa do /zookeeper .
DS09	Já está sentada ha ### ## no quarto do zookeeper O gorilla está quase a dormir Ha ha ha em cima da mulher Pois é he he he Ha ha ha
DS10	Já está <u>Todos</u> a dormir ui A mouse está a dormir na gaveta A isso . /ah good nigh ah > Good night dear
DS11	Good night . Good night . Good night . Good night . Good night . Good night . Good night .
DS12	Up SURPRISED
DS13	A mulher tá surprised e ele tá se a rir he he he O ratinho tááá . acordado Em pé
DS14	Vão todos para ao zoo Zoo ha ha ha
DS15	Good nine Good night . good night zoo
DS16	Good night Good night dear Arghhh phwwwwww
DS17	Good night gorilla Ahh prwwwwww he he he he
Copyright page	
Back recto	

Annex 9: Summary of retell response themes

Children: Rui, Ric & Jor	
Book part	Retell 3
Front cover	Good ni gorilla Good night Gorilla
Front verso	
Title page	
DS01	Good ni gorilla Good night Gorilla Good night gorilla
DS02	
DS03	Good night elephant
DS04	Good night lion
DS05	[Discussion about which speech bubble is first] Good night hyena goodnight giraffe
DS06	Good night armadillo
DS07	Good night zoo
DS08	<i>Entraram na casa</i>
DS09	Argh [pretending to yawn] <i>A mouse está a seguir a banana</i>
DS10	Good night zoo good night dear <i>A almofada da mouse é a banana</i>
DS11	Good night good night good night good night good night good night
DS12	Arhhh SURPRISED
DS13	<i>Está surprised e o gorilla está happy</i> <i>Pois</i>
DS14	<i>Voltou</i> Argh <i>Voltaram todos para o zoo</i>
DS15	Ficou Good night zoo
DS16	Good night dear . Good night
DS17	Good night gorilla Argg zzzzz <i>Acabou-se</i>
Copyright page	
Back recto	

Annex 9: Summary of retell response themes

Children : Ti, Mar & Caro		
Book part	Retell 4a	Retell 4b
Front cover		
Front verso	<i>Ele tá a puxar a corda</i>	Da <u>gate</u>
Title page	<u>Good night /gorilla</u>	
DS01	<u>Good /night /Gorilla</u> <i>Tá a tirar a chave</i>	<i>Ele ele assim</i>
DS02	<i>Aqui dou-lhe a chave e agora saiu /da gaiola</i>	
DS03	<u>Good night //elephant</u>	<u>Good night, Elephant</u>
DS04	<u>Good night lion</u>	<u>Good night, Luuuuuuuu</u> > <u>Good night Lilon</u>
DS05	<u>Good night Giraffe /</u> <u>goodnight hyena</u> <i>Era goodnight hyena e</i> <u>good night giraffe</u>	<u>Good night giraffe</u> <u>Good night hyena</u> <u>good night giraffe</u>
DS06	<u>Good night Armadillo</u>	
DS07	<u>Good night zoo</u>	<i>Ele vai dormir na casa dele</i>
DS08	<i>Tá a entrar em</i> <i>Ele vai para a cozinha e</i> <i>depois vai dormir</i>	
DS09	<i>Tá ali o polícia</i> <u>Good night Gorilla</u>	<i>O polícia se chama em inglês?</i> <i>## ia bater quase com a</i> <i>cabeça</i>
DS10	<u>Good night, dear</u> <i>Ele tá a puxar o rabo do leão</i>	<i>na porta</i>
DS11	<u>Good night . good night .</u> <u>good night . good night .</u> <u>good night . good night</u>	<u>good night . good night .</u> <u>good night . good night .</u> <u>good night . good night .</u> <u>good night . /good night .</u> <u>good night . good night .</u> <u>good night . good night .</u> <u>good night . good night .</u>
DS12	<u>SURPRISED</u>	<u>Surprised</u>
DS13	<u>Surprised</u>	<i>Tás a rir</i>
DS14	<i>Saiu a zookeeper . vai levar os animas</i> <i>Eles vão deixar /lá outra vez</i>	<i>Vai pôr na jaula outra vez</i>
DS15	<u>Good /night, zoo.</u>	<i>O que é que está aqui escrito</i>
DS16	<i>Tá aqui a chave</i> <u>Good night dear</u> <u>Good night</u> <i>E a lâmpada dele</i>	<i>Ele tá a ir para ali para ele dormir</i>
DS17	<u>Good night</u> <u>Good night Gorilla</u> <u>Eezzzzzzzzzzz</u> <i>Tá aqui / a menina o homem e o gorila</i>	<u>Arghh</u> <u>phewwwwwwwwwww</u> <i>Ele tá com a corda /. já comeu . ele começou a dormir</i>
Copyright page	<u>Good night</u>	<i>Ele já tem a chave</i>
Back recto		

Annex 9: Summary of retell response themes

Children: Cari, Dan, JS & JP	
Book part	Retell 5
Front cover	
Front verso	
Title page	
DS01	<i>Boa noite gorilla</i>
DS02	
DS03	<i>Boa noite elefante</i>
DS04	<i>Ahhh o leão</i> <i>Não lion</i> <i>> Lion</i>
DS05	<i>ur girafa e</i> <i>Mouser</i> <i>O massima</i>
DS06	<i>> Armadillo</i>
DS07	<i>mas f . pois a polícia não tinha chave</i>
DS08	<i>Entrar em casa</i>
DS09	<i>Pois foram-se deitar</i>
DS10	<i>uhhh depois</i> <i>Good night</i> <i>Good night gorilla</i>
DS11	<i>Good night . good night . /good night . good night . good night . good night . good night . good night</i>
DS12	<i>Surprised</i>
DS13	<i>Acendeu a luz</i>
DS14	<i>Good night zoo</i>
DS15	<i>pois o gorilla foi para cama</i> <i>Good night</i>
DS16	<i>Good night gorilla</i>
DS17	<i>Night gorilla</i>
Copyright page	<i>acabou</i>
Back recto	

Annex 9: Summary of retell response themes

Children: Fran, Rod & RR	
Book part	Retell 6
Front cover	
Front verso	
Title page	Good night gorilla
DS01	Roubou as chaves Good night gorilla
DS02	Da cage Balão
DS03	Balloon good night good night elephant Bola
DS04	Good night lion
DS05	Good night Giraffe . good night Hyena
DS06	Good night /arma/dillo
DS07	Foram para a casa
DS08	Depois vão dormir esse é o último
DS09	Good night gorilla
DS10	Good night gorilla não Good night Good night dear
DS11	Good night . //good night . Good night. good night . good night . good night . good night
DS12	Prise ai monstro
DS13	ahhh grrr oooooT tá surprised
DS14	Vão sair da casa
DS15	Olha tem ali os poucos Good night Gorilla Gorilla
DS16	Good night Gorilla Não um good night querida good night querido
DS17	Ena eeeeeeeeiiiiiiiiiiii acabou a história
Copyright page	
Back recto	

Annex 9: Summary of retell response themes

Children: Lar, Al & Nil	
Book part	Retell 1
Front cover	Good night gorilla
Front verso	
Title page	Good night gorilla
DS01	<p>Good night gorilla</p> <p>A bike</p> <p>A balloon</p> <p>A moon</p> <p>Teddy</p> <p><i>Tá a tirar a chave ao [] senhor</i></p> <p>> Zookeeper</p> <p><i>Uma roda de um pneu</i></p> <p><i>Ó Sandie isto ## [points to toy gorilla]</i></p>
DS02	<p>Zookeeper</p> <p><i>Olha outra vez a bike</i></p> <p>A balloon</p> <p><i>Olha o ratinho a levar a banana</i></p> <p>Mouse</p> <p>A mouse</p>
DS03	<p>Babar</p> <p>A ball</p> <p>(Points to SB) Good night elephant</p> <p>A gorillas</p> <p><i>O gorilla* ia /tirar o elefante</i></p>
DS04	<p>Good night lion</p> <p>Mouse</p> <p><i>E a m a banana</i></p>
DS05	<p>Good night hyena . good night giraffe</p> <p>Good night giraffe . good night hyena</p> <p>Ah a hyena</p> <p><i>E outra hyena /pequenina</i></p> <p>A mouse a banana uma girafa</p> <p>A little hyena</p> <p><i>E olha aqui mãe</i></p> <p>[discussion about real / unreal animals]</p>
DS06	<p>Good night armadillo</p> <p><i>A chuuu . peta um urso e um biberão</i></p> <p>a lua e a balloon</p> <p><i>É muito ao fundo</i></p>
DS07	<p>Ah ohhh</p> <p><i>Eles estão atrás do senhor</i></p> <p><i>e a girafa foi atrás da hyena /e está aqui o senhor a espreitar à janela</i></p> <p><i>É o vizinho</i></p>
DS08	<p><i>Entraram todos . fogo . na casa do senhor</i></p> <p><i>E depois /a hiena é pequenina e a girafa é grande</i></p> <p>Happy</p>
DS09	<p><i>Daqui a um bocado parte a casa toda</i></p> <p>[pretends to yawn]</p> <p><i>Questions why armadillo sleeps near hyena]</i></p> <p>A /hyena</p> <p><i>A mulher tá a dormir</i></p> <p><i>Assustou-se a wife</i></p>

Annex 9: Summary of retell response themes

DS10	<p>Good night Good night dear <i>O elefante está assim com o /nariz a agarrado ao à cauda do leão</i> Good night gorilla</p>
DS11	<p>Good night . good night . good night . good night . good night . good night . good night</p>
DS12	<p>Ah ho Foge gorilla . run run run run Foge foge foge</p>
DS13	
DS14	
DS15	<p>Good night zoo <i>Há lá três pessoas agora</i></p>
DS16	<p>Os shoes Good night [] marido good night <i>Porque são namorados</i> <i>Olha são casados</i></p>
DS17	<p>Good night gorilla . /arghh zzzzzzzz</p>
Copyright page	<p><i>Vitória vitória acabou-se a historia</i></p>
Back recto	

Annex 9: Summary of retell response themes

Children: RM, Bea & Ped		
Book part	Retell 2 a	Retell 2 b
Front cover	Good night gorilla	Good night
Front verso		
Title page	Good night gorilla	Good night gorilla
DS01	Good night gorilla	Good night gorilla
DS02		Open da gate Deixa-me ver o ratinho
DS03	Good night elephant	Good night elephant
DS04	Good night lion	Good night lion Good night leon Leon Lion
DS05	Good night giraffe . good night hyena Hyena	Good night giraffe . good night hyena
DS06	ah ii good night Armadillo Good night armadillo	Good night armadillo
DS07		Good night zoo
DS08	Eles vão para casa do zookeeper > Living room	>House Living room
DS09	Bedroom	Bedroom
DS10	Good night giraffe	Good night dear Good night Good night giraffe
DS11	Good night . good night . good night. good night. good night. good night. good night Este é tão pequenininho . é o ratinho	Good night . good night . good night. good night. good night. good night. good night
DS12	Ai Ai ai [puts hand on mouth] ah meu deus	Ai
DS13	Foge gorilla	Foge gorilla Foge foge foge Ele estava assim [imitates the gorilla's grin]
DS14	> Back to the zoo	[Mouse] Eu olha a isso ali
DS15	Good night zoo	Good night zoo
DS16	Good night . good night Dear	Good night dear . good night Dear
DS17	Good night good night arghhh zzzzzzzz	Good night Gorilla Arghhh zzzzzzz
Copyright page	Já está . outra vez	Vitória vitória acabou-se a história
Back recto		

Annex 9: Summary of retell response themes

Children: RM, Bea & Ped	
Book part	Retell 2c
Front cover	
Front verso	
Title page	
DS01	Good night gorilla
DS02	Open the gate
DS03	Good night elephant <i>O Babar</i>
DS04	Good night Good night lion
DS05	good night giraffe good night [] Hyena
DS06	Good night armadillo <i>Bolas o RM já aprendeu</i>
DS07	Good night zoo
DS08	Living room Room Ai bolas . [points to giraffe's neck in recto] / <i>ela não consegue levantar o pescoço . se não</i>
DS09	Bedroom
DS10	Good night dear
DS11	Good night Good night . good night . good night. good night. good night. good night. good night > <i>Do ratinho</i> <i>E o outro é []</i> Armadillo
DS12	<i>Ai . foge gorilla foge</i>
DS13	> Run [] run
DS14	Zoo
DS15	Good night /zoo
DS16	Good night good night
DS17	Good night Gorilla
Copyright page	Back at da zoo . <i>já está</i>
Back recto	

Annex 9: Summary of retell response themes

Children: Mar, MA, Mir		
Book part	Retell 3 a Mar, MA & Mir	Retell 3 b Mar & Mir
Front cover	Good night gorilla	
Front verso		
Title page		Good night gorilla
DS01	Good night gorilla	Ele tá a tirar a chave: Good night gorilla
DS02	Esta não tem páginas	Keys
DS03	Good night elephant	Ah ah elefante
DS04	Good night ah ah Lion Good night lion	Good night lion
DS05	Good night gi . hyena Good night giraffe	Good night giraffe
DS06	Good night . good night > armadilo	Good night . good night Armadillo
DS07	Good night zoo Tá aqui um senhor a ver os bichos todos e isto todo. Ah ho	Eles todos vão atrás dele Agora good night zoo Oh ho
DS08	Armadillo Os cortinados estão abertos	O macaco abriu a porta
DS09		agora este tá acordado Pois tá . todos estão acordados
DS10	Good night dear	good night dear . good night
DS11	Good night . good night . good night . good night . good night . good night Uh ho	Good night . good night . good night . good night . good night . good night
DS12	Uh ho	uh ho HOOAAAAAA
DS13	Woah run gorilla	Gan gorilla gan grilla gan gorilla
DS14		Good night zoo Vai atrás dela
DS15	Good night zoo Shhh . good night zoo . shhhh	Good night zoo
DS16	Ahhh good night dear . shoes [Pretends to yawn] Shoes	Good night Dear Good night dear
DS17	Good night gorilla . aghhh sssssss good night mouse . arg zzzzzzz	good night gorilla . arg tsssssss
Copyright page		Vitória vitória acabou-se a história
Back recto		

Annex 9: Summary of retell response themes

Children Di, EdB & RR		
Book part	Retell 4a Di, EdB & RR	Retell 4b Di & RR
Front cover	Good night /gorilla	Good bye gorilla Não é good bye gorilla . é goodbye gorilla
Front verso		
Title page	Good night gorilla	Good bye gorilla
DS01	Good night gorilla <i>Ele tá a sair da jaula para conseguir libertar /os outros ## da jaula roubar as chaves para sair da jaula</i> Keys <i>Ele tá . ele tá a tirar as keys porque quer salvar os animais todos</i> As keys	Good night gorilla <i>Tá a roubar:</i> <i>Ele vai roubar as chaves para sair da jaula:</i> A keys
DS02	<i>a última chave</i> <i>A rosa é que é a última</i>	<i>O ratinho roubou daqui a banana . de aqui</i> <i>O rato parece o</i>
DS03	Elephant Babar Ball ball Good bye elephant Bike Good night gorilla Good night elephant Um balão	Good bye elephant <i>O Babar então mulher . o que é que estás a olhar . salva-os</i>
DS04	Good my lion <i>É é ele tá a tirar as chaves porque . é para a polícia não saber que estão a tirar as chaves</i>	Good bye >Lion
DS05	Good bye hyena good bye giraffe Oooooo	/Good bye hyena good bye um giraffe
DS06	<i>É a última chave</i> <i>Oooo esta é mais difícil</i> Arma/dillo <i>é mais difícil este nome .</i> <i>/tem um biberão . /uma peta e o boneco dele</i>	<i>Só falta a última chave . /esta é que é</i>
DS07	Oaah ho Happy zookeeper <i>Olha ali /a casa do vizinho . o vizinho está /acordado a ver os animais a ir para casa do senhor</i>	<i>o vizinho /tá aqui a olhar para todos os animais</i> <i>Vão para casa do senhor</i> <i>O gorilla vai abrir a janela</i>

Annex 9: Summary of retell response themes

DS08	<i>Parece . olha eles [] . estão casados</i> <i>Hyena - leão . giraffa*</i> <i>Giraffe</i> <i>Um banana</i> <i>Armadillo</i> <i>[Later] - children return to the photos on the wall and mention gorilla, baby gorila, and snake with frther discussion about whether i tis serpent or cobra,</i>	<i>Isto é a sala de jantar</i>
DS09	<i>[Pretends to yawn]</i> <i>Foge</i>	<i>aqui é o quarto</i> <i>Pretends to yawn and puts hand over mouth] estão com sono . já sabia estavam com sono . /estão sempre cansados</i>
DS10	<i>Good /bye</i> <i>Good night querido</i> <i>Good night</i> <i>[Returns] - A mulher</i>	<i>Good night marido good bye</i> <i>[pretends to yawn]</i>
DS11	<i>Good night . good night .</i> <i>good night . good night .</i> <i>good night . good night .</i> <i>good night</i> <i>[Returns]</i> <i>Good night . good night .</i> <i>good night . good night .</i> <i>good night . good night .</i> <i>good night</i>	<i>good bye . good bye . good bye .</i> <i>good bye . good bye . good bye .</i> <i>good bye . good bye</i>
DS12	<i>RUN</i> <i>[Opens his mouth in mock surprise]</i> <i>Uh ho</i> <i>[Returns]</i> <i>Uh ho</i>	<i>Uh ho</i>
DS13	<i>Run run run</i> <i>Não precisa-se de dizer isso porque ele . ela não dá com a vassoura em cima</i> <i>Run</i> <i>Não faz mal olha</i> <i>[Returns]</i> <i>Ah ho . outra vez</i>	<i>[Imitates wide eyes]</i>
DS14	<i>Ó pobrezinhos</i> <i>>Back to the zoo</i> <i>Olha outra vez o vizinho a ver outra vez a bicharada</i> <i>[Returns]</i> <i>Outra vez não</i>	<i>Oh não outra vez . não pode ser</i>

Annex 9: Summary of retell response themes

DS15	<p>Good bye querido Não é querido Éé já foram casados [page turning and discussion about what is actually said with reference to photos of weddings etc] [Returns] boa noite querido Outra vez não Ele tá a dizer goodnight mas é aqui Zoo . back to na zoo</p>	/good bye zoo
DS16	<p>Good night [Returns] Good night querido good night</p>	<p>Good bye good bye Shoes Podes deixar as chaves porque estava lá por dentro</p>
DS17	<p>Good night Good night gorilla /Argg zzzzzz</p>	Good bye arghh zzzzzz
Copyright page		
Back recto	<p>Fixe . gostava de fazer isto assim Então é fácil . eu sei fazer com o meu pai . outra vez Eu queria outra</p>	

Annex 9: Summary of retell response themes

Children: Ren, Gui & Ric		
Book part	Retell 5a	Retell 5b
Front cover	Good night gorilla	Good night gorilla
Front verso		
Title page		Good night gorilla
DS01	Good night gorilla A keys A open E [] teddy E balloon e balloon Bike Mouse banana	Good night gorilla A keys A balloon A malloon Bike teddy . livro? Tá aqui uma coisa [a parrot]
DS02	Banana shoes . o shoes é da outra Keys . bananas	An a keys Keys . /mouse banana Guarda /costas Banane
DS03	Good night elephant Babar Ball mouse Banana	Elephant Good night /elephant An a ball Babar
DS04	Good night lion Keys Elephant . mouse . banana	Good night lion Good night lion . keys . mouse . banana . elephant . guarda costas Banane > zookeeper
DS05	Giraffe Hyena e giraffe [] /and a mouse . /and a banana no ar	Armadillo Hyena e giraffe Good night hyena good night giraffe
DS06	Hyena Não é hyena este Armadillo Armadilla [] keys a última keys Keys	Good night armadilloo Armadilla . é a última keys
DS07	Gorilla mouse gorilla elephant liar um a . armadilla .giraffe e hyena	Armadilla . giraffe Hyena liar elephant MOUSE banane
DS08	O liar tá com o cu à mostra . /e aqui estão eles a casar Giraffe É o guarda da quinta Mouse > Armadillo	Lá vai a hyena . a ## A giraffe Este é muito fácil E a giraffe tem /de baixar a cabeça para entrar

Annex 9: Summary of retell response themes

DS09	<i>Dormir</i> <i>are asleep</i> <i>Good night elephant</i>	<i>Se não . parte o tecto</i> <i>Uuuu</i> <i>Olha aqui a giraffe tá tá de</i> <i>cabeça para cima</i> <i>Pois este é muito fácil</i>
DS10	<i>Good night</i> <i>Good night dear</i> <i>Marido he he</i>	<i>Good night dear</i> <i>Good night dear [] marido</i>
DS11	<i>Good night . good night .</i> <i>good night. good night.</i> <i>good night. good night.</i> <i>good night</i>	<i>Good night . good night .</i> <i>good night. good night.</i> <i>good night. good night.</i> <i>good night</i>
DS12	<i>Ah ho</i> <i>[imitate grin / point to eyes]</i>	<i>Uh ho</i> <i>Uh hooo/oooo [imitates the</i> <i>wife's surprised eyes] /tu tu</i> <i>tu tu [imitates the gorilla's</i> <i>cheeky smile]</i>
DS13	<i>FOGE GORILLA FOGE</i> <i>>Run gorilla run</i>	<i>EIA an a mouse gorilla</i> <i>mouse. pira-te com //mouse</i> <i>A mouse estava a dormir na</i> <i>gaveta</i> <i>Porque é o sítio dele dormir</i> <i>dentro da gaveta</i>
DS14	<i>Mas o gorilla ##</i> <i>Ena . back to . da zoo</i> <i>Zookeeper</i>	<i>Foge macaco</i> <i>In a bac do zoo</i> <i>[discussion about neighbours</i> <i>watching from house]</i>
DS15	<i>a zoo . /adeus zoo</i>	<i>in the bac to zoo adeus zoo</i> <i>Entretanto . adeus zoo</i>
DS16	<i>A keys</i> <i>Shoes</i> <i>A banana</i> <i>A mouse</i> <i>A lanterna</i> <i>Um candieiro</i> <i>Night dear</i> <i>Good night dear</i>	<i>Eh a keys</i> <i>A keys</i> <i>a shoes</i> <i>Shoes . banane . mouse</i> <i>Banana mouse uuuuuuu</i> <i>gorilla [Starts to jump up and</i> <i>down and flex his arms like a</i> <i>gorilla]</i> <i>Good night gorilla</i> <i>Good night dear good</i> <i>night dear</i>
DS17	<i>Good night . arhhh</i> <i>shhhzzzzz</i>	<i>Good night gorilla Arh eee</i> <i>arh eee arh eeee</i>
Copyright page	<i>Vitória vitória acabou-se a</i> <i>história</i> <i>E nós queremos contar outra</i> <i>vez</i>	<i>Vitória vitória acabou-se a</i> <i>hitsória</i>
Back recto		

Annex 9: Summary of retell response themes

Children : Ti, Gui, MF		
Book part	Retell 1a	Retell 1b
Front cover		
H/title page	chicken	
Title page	/Ela vai assimmmm eee eeeee eeee mmmm eeee	Ela não passou por aqui
Dedication		[Points to the words] Seven e six
DS01	Slurp Ela vai dar um passeio Ela mostra a língua Parece q são ovos A fox quer comê-la	Pêras Meg's eggs
DS02	Ela vai bater aqui com o focinho	
DS03	os ovos Nose É Meg eggs Eggs	
DS04	Aparece ali a borboleta e os sapos e aqui eles vão-se embora	
DS05	Depois splash Porque assustou-se Oh a raposa já precisava de um banhinho	Isto é o bird a fugir
DS06	Mouse	O sol Sunny alguém à porta
DS07	Os mouses estão a fugir Tem medo Tem medo # depois paum	
DS08	E lá foi a sair Ela vai romper ali o saco Se calhar picou o fio e desfiou-se depois põe-se com fita cola e pumba	
DS09	Ah coitada [Touches fox then touches own chest]	
DS10	Parece que está mesmo a caçá-la E parece que ela vai cair para aqui mas não	Trigo
DS11	Vai cair para trás Caiu no carrinho	
DS12	BAUM e elas vão atacá-la	
DS13	Zzzz zzzz zzzz as bees a bee pshhh zzzzzz Querem comê-la	
VB	Hora de jantar Mesmo à hora do jantar Eu vi aqui um ovo	Olha aqui uma casa . passámos por aqui

Annex 9: Summary of retell response themes

Children: MA, FranC		
Book part	Retell 2a	Retell 2b
Front cover	walk	Rosie's walk
H/title page		
Title page		Esquilo coelho
Dedication		
DS01	Um /a fox tá a tramar	Fox a fox tá a tramar
DS02	Vai bater com o nariz aqui	Vai bater com o nariz /aqui E tá com a cauda para cima
DS03	Já bateu Focus on illustration	
DS04	Ummm os green frogs vão jump e a fox vai cair E o pássaro vai fugir	Os green frogs vão saltar Vão saltar . jump
DS05	Butterfly	O pássaro já fugiu
DS06	Mouse Ela vai ficar debaixo das palhas	Mouse A raposa vai ficar debaixo da palha
DS07	Um . /está com a cauda por cima	Cabra O mouse fugiu
DS08	Vai puxar e vai abrir	tá ali a goat flour A galinha vai puxar o pé e o saco vai cair
DS09		goat
DS10	Ela vai saltar X2 Vai cair Vai cair aqui saltar . jump	Vai saltar e depois vai até às casa de bee
DS11	Depois vai para as casas das das abelhas	house das bees
DS12	E as bee vão atrás dela	Tão ali as bee Pois estão . /saíram da casa E a galinha é amiga
DS13	Isto aqui amarelo deve ser mel	Esta tá quase a picar Vão picar umas . /vão picar todas
VB	esqueceram-se de ## de fechar lá flower casa muitas casas	Flower um monte

Annex 9: Summary of retell response themes

Children: Ter, Caro, M ^a C		
Book part	Retell 3a	Retell 3b
Front cover		
H/title page	Rosie's walk	Rosie's walk
Title page	Rosie's walk Ueeeeeeeeeeeeee O passeio da galinha	Rosie's walk X3
Dedication	We dee boo war ca ru	azi cookie as e port
DS01	Uau É tão giro estar aqui a passear Fox Wen for a walk	A fox a ai A fox
DS02	a raposa vai blarch nose O ancinho e vai-se picar	E a fox vai cair aqui vai-se picar e vai bater com o nose É um ancinho
DS03	Agora ## egg es ooo va va va	OUCH
DS04	Round the pond E a fox vai cair em cima do pond A butterfly . a butterfly a fugir green frogs jump e o bird vai fugir	a bird está a fugir green frog vai saltar e a butterfly vai fugir e a fox vai cair butterfly vai fugir Mas o bird /vai ficar aqui
DS05		OUCH tá tudo a pingar E até os filhotes + discussion Yac que nojo
DS06	A mouse a raposa vai cair aqui para baixo da palha	Tá quase a apanhar >Haystack A fox vai cair e a mouse
DS07		as palhinhas Uau eu tenho muitas penas . sou uma galinha forte
DS08		Cabra green green . um rabbit Flowers A hen tá a puxar o pé A flour vai cair em cima do fox
DS09	Ficou aqui a cair	ela vai e pumba
DS10	Good bye	Aqui ela vai cair para cima do carro
DS11	colmeias . /agora a fox vai cair para cima o carro	E vai andar Eee vá poum
DS12		Under da beehives
DS13	Pic pic pic pic	Zzzzzzzzzzzzzzz Pi pi pica pica
VB	Adeus	Dinner

Annex 9: Summary of retell response themes

Children: Dan, Rod, FranS		
Book part	Retell 4a	Retell 4b
Front cover	Retell 4a	Retell 4b
H/title page	Retell 4a	Retell 4b
Title page	Rosie's walk	Rosie's walk Ela faz o caminho Whats di pond around di yard de roouuund Vrrum vrrum [traces Rosie's journey]
Dedication		
DS01	Rosie's walk A galinha foi dar um passeio Fox Attacar a galinha	Fox Tá a fazer um plano Ideias Ela tava a tramar as cenas Até estou a temer
DS02	Vai bater no ancinho O nariz	Vai cair aqui Uis uis
DS03	Vai cair no rio [Points to bird]	Tá toqui Iiiuuuu
DS04	No rio Chap Chap splash	Bird [point to fox and then pond] ele vai cair no rio
DS05		Fox Vai cair no rio Splash [Discusses drops - ref to biggest] Bird
DS06	Vai cair na palha	Bird Vai cair na palha Was da mouse sweet mouse
DS07	Splash Ela é muito pesada Plong Plink plonk plink	Vai cair na palha caiu Mouse
DS08	Vai cair na farinha Porque ela tá a picar Fox dá para a fox andar distraida	Vai cair na farinha Mouse
DS09	Tá distraida Flore	Vá baum Famili #ideia do###
DS10	Fava tem	Family my family (song) Vuuu plash
DS11	Tá ueeee	Plash
DS12	Rosie's weeks Ba da ba da ba	Oonda Da da da
DS13	O mel tá a sair Was da big dabelhas	Volta a casa Mel Brrr

Annex 9: Summary of retell response themes

Children: In, Fran, JF	
Book part	Retell 5
Front cover	Rosie's walk walk
H/title page	
Title page	Rosie's walk
Dedication	
DS01	A raposa Fox [slurping nise]
DS02	Ela vai comer no ancinho Ela vai bater o nariz no ancinho
DS03	Baum nose
DS04	Vai cair com a cabeça no chão E os sapos vão saltar e o passaro vai fugir
DS05	Borboleta bruuuum Baum
DS06	Over the haystack Patas queimadas Arhh ela não tem pelos mouse
DS07	Arww brrr Parece um robo castanho
DS08	A chicken puxou o saco e caiu flour
DS09	Ah ho Puxou o pé e depois arhhh a flour caiu em cima da fox flour
DS10	Vai saltar pró carro fox Ir assim para o carro ai Vai para a casa das abelhas
DS11	Br br br
DS12	Ela vai por baixo Aranha Caiu na casa das abelhas bees
DS13	Zzzz A raposa fugiu para ali depois as abelhas voaram atras dela e picaram-na oo cheira mal
VB	Tá na hora do jantar e a fox arh a E a galita fugiu

Annex 9: Summary of retell response themes

Children: Mat, Jac, Ant	
Book part	Retell 6
Front cover	Rosie's walk
H/title page	
Title page	Rosie's walk Primeiro vou apontar o caminho dela Tractor
Dedication	For feito por quatro meninos
DS01	Ele tenta comer galinhas e As raposas comem galinhas Rosie não [Personal reference]
DS02	[Points to fox's nose] across the yard
DS03	aqui não há nada > nose
DS04	>pond
DS05	Ahh splash [points to bird] estes vão saltar para o rabo da raposa ela está a chorar porque a agua está suja
DS06	Splash [points to goat] ena a cabra parece toda picada [discussion about illustration of goat]
DS07	Ela caiu
DS08	Flour Ena caiu isto tudo na cabeça é porque a galinha leva isto e não sabe
DS09	Flour Ela tá a ver por causa da fox [questions hook]
DS10	[Ref to listening to the story the other day] [points to fox and cart] vai entornar para a casa das abelhas faz tat a tat isto é farinha do milho
DS11	Arghh tá acair tá
DS12	Arghh ela passou por baixo [Personal reference]
DS13	É mel
VB	E acabou

Annex 9: Summary of retell response themes

Children: FraS, JS, Jo	
Book part	Retell 7
Front cover	Rosie's walk
H/title page	Rosie's walk
Title page	Rosie's walk
Dedication	For wendy and stephen
DS01	[concerned about not being able to retell in English] A galinha vai dar um passeio E a raposa quer comer-la Até está a lamber com a lingua Um nham
DS02	[Rubs tummy] vai bater com o nariz no ancinho [touches nose] e ela vai escapar [ref to red leg] = é como foi imprimido
DS03	Tang [touches nose] [ref to illustrations on DS02 / DS03] lencinho [peer] > ancinho [Ref to red misprint] Ninho Eggs Meg's eggs
DS04	[points to bird] bird butterfly green frog vai cair no lago
DS05	Jump Tá toda suja a agua E o passaro voou Bird Que voou até á butterfly
DS06	Vai saltar as ratos Vão assustar os ratos Mouse Ela vai cairn a palha Ela é demasiado grande para cair numa palha
DS07	Aqui vai Pumba E a palha ficou tudo despenteada Parece um cabelo
DS08	Castor > beaver [ref to illustration] vai cair [Questions how Rosie knows]
DS09	Ploff Splosh Vai comer a folha Caiu em cim dele

Annex 9: Summary of retell response themes

DS10	Mais sacos de trigo Trigo Vai cair em cima do carro E o carro vai para trás vrummm Até vrr As abelhas
DS11	Ah ha bum
DS12	Foi under Arrrh boom Foi por baixo ptchuuu
DS13	[points to fox] aieeee parece que ela tinha mel
VB	Tá na hora certa da jantar Se calhar vai chocar um ovo Para comer

Annex 9: Summary of retell response themes

Children: Cat, Ped, MM		
Book part	Retell 8a	Retell 8b
Front cover	Rosie's walk	Rosie's walk
H/title page	Rosie's walk	Rosie's walk
Title page	Rosie's walk	Rosie's walk
Dedication	Tá escrita para dois meninos	É para dois meninos
DS01	A raposa tinha fome	Tava com fome
DS02	Vai bater com o nariz No ancinho	Vai bater com o nariz
DS03	Tá a bater com o nariz	Já bateu
DS04	Vai cair na agua suja	Vai cair no poço Na agua
DS05	ploash	Já tá Tá toda suja Tá muito funda tem aqui muitas gotas enormes
DS06	Vai cair na palha mouse mouse	Vai cair na palha dos mouse
DS07	Ah já caiu	Já tá
DS08	[points to sack] flour	Flour
DS09	Flour	Flour
DS10	[points to sacks in cart] flour não é flour	Vai cair Trigo
DS11	[runs finger from cart to beehive] eee	Caiu no carrr as abelhas vão picar-lo
DS12	As abelhas vão picar a raposa Bees	Já picaram-no todo
DS13	Toda	A toda
VB	Chegou a casa Às mesmas horas do jantar	Chegou às horas certas do jantar

Annex 9: Summary of retell response themes

Children : Fi, GonS, Sal		
Book part	Retell 1a	Retell 1b
Front cover	Rosie's walk	
H/title page	Rosie's walk	
Title page	Rosie's walk	
Dedication		
DS01	A galinha está a passear Walk	A galinha tá a passear
DS02	Jump [points to nose] Ela vai-se picar Vai bater com o nariz Nãoé nariz é focinho > nose	Agora vai bater o nariz
DS03	Bateu Bateu com focinho Bateu com o nariz	Vai bater no nose já bateu
DS04	Jump Agora a raposa vai cair Eu gosta da raposa Ela salta para o lago Estão aqui rãs Duas rãs e um butterfly	Estão aqui duas rãs e uma butterfly e um passerinho
DS05	Butterfly [points to bird] tá a voar só vê um bocado	A butterfly está a voar e as rãs estão de outra cor e já caiu no pond
DS06	Vai cair dentro da palha A cara vai fcar aqui e o rabo aqui	E agora vai cair vai ter com a cabeça aqui e o rabo aqui e os ratos aqui estão dois e o mé- mé está aqui
DS07	Au [points to goat] Os ratos vão-se embora Vaca > é um cabrito / Mé-mé não é mé-mé é cabra [personal ref]	
DS08	O saco da farinha vai cair em cima	Agora vai cair flour para a raposa
DS09	flour	
DS10	Vai cair para o carro e depois vai para É trigo não é?	Agora vai cair no carro e vai ficar com o rabo
DS11	Aqui e vai picar-se no rabo Vai-se picar nas abelhas [wiggles bottom] aqui no rabinho	Agora a galinha está pro baixo das escadas
DS12	A galinha stá pro baixo das casa das abelhas	E a raposa vai picar o rabo
DS13	acabou	
VB	E acabou	Já acabou vai jantar e vai dormir já está.

Annex 9: Summary of retell response themes

Children: Ad, Mat, GonP	
Book part	Retell 2a
Front cover	Fox Rosie's walk
H/title page	Rosie's walk
Title page	Rosie's walk [describes journey]
Dedication	
DS01	Ela quer comer a galinha Mas não consegue
DS02	Vai maguar o nariz No nose
DS03	[points to rake] [discussion about whether Rosie knows about fox] magoa o pé
DS04	Vai cair para pond Butterfly bird
DS05	[points to frogs] o que eles estão a fazer em baixo sapo [points to bird] e a galinha continua
DS06	Já caiu para baixo da palha Os ratos estão a subir Da mouse
DS07	
DS08	Vai cair a farinha para cima A mill Primeiro tá tudo branco e depois pfuwwwww
DS09	Ah ha Caiu a farinha porque a galinha tinha ummmm
DS10	Vai cair pro cima do carro e vai bater É neste carro vai cair
DS11	[points to cart]
DS12	Bees Tá quas acabado
DS13	Já acabou Bees adeus fox
VB	Chegou a hora de jantar E dormir

Annex 9: Summary of retell response themes

Children: Rui, RC, Jor		
Book part	Retell 3a	Retell 3b
Front cover	Rosie's walks	Rosie's walk
H/title page	Rosie's walk	Rosie's walk
Title page	Rosie's walks [Discussion about whether the page is for reading or not]	Rosie's walk pat hutchins
Dedication		For uendy and step hen
DS01	Rosie's for a walk [focus on illustration]	Rosie went for a walk
DS02	Across the yard	Across da iard
DS03	Fox Bateu no nose	Bateu no nose
DS04	Ha ha Around do pond	Aroount da pond
DS05	Splash splash [points to bird] onde é que se diz splash?	Splash
DS06	Ova da haystack	Ova da haystack
DS07	Não há nada para ler Eu pensava que ia cair em cima dos cornos. Saltava log	[looks at fox]
DS08	Past di mill flour É o moinho	Flour past da mill
DS09	Splash Cho aaa Dua viraaa	
DS10	Thru ag de fen ca Vai para a casa das abelhas	Thog da fancka
DS11	Vai para bee	[points to fence follows till fox points to cart] cart
DS12	Bee Oonder de beehives Butterfly Olha os bees	Oonde da beehives
DS13		
VB	And got dac in teem for diner	Ant got back in timo for dinner

Annex 9: Summary of retell response themes

Children: Ti, Mar, Caro		
Book part	Retell 4a	Retell 4b
Front cover	Rosie's walk	>walk
H/title page		
Title page	Rosie's walk	Rosie's walk
Dedication	Rosie's walk	Rosie's walk
DS01	Rosie's walk	Wendy > and Stephen
DS02	Uh uh wendy >Stephen	A raposa quer comer a galinha
DS03	Quer comer-la	[mouths words] across the yard
DS04	Aqui está mais clarinho [points to words] a raposa saltou ai e depois bateu com o nariz aqui com o nose	[runs finger along movement lines] phewwww shhh
DS05	Chiuu [follows movement lines]	>Around da pond
DS06	Palha Eu acho que a raposa [points to goat] com a cabra	>over the haystack
DS07	E ficou toda despenteada a palha	
DS08	Vai cair na farinha Á flour A farinha cai da aqui Milko é milko Milko flour E o fecho vai-se assim abaixo	Flour
DS09	Flour he he he	Flour caiu para cima da raposa
DS10	Car Past the mill Depois ela vai aqui [points to hives]	Car
DS11	Bye bye Agora é bees	Bye bye
DS12	Tantas Bbzzzz [mimes a bee] past the m bee é mill	Arr [Mimes going under] >under the beehive
DS13	Bbzzzz baum picaram	
VB	Hora do almoço Jantar na hora certinha	>in time for dinner

Annex 9: Summary of retell response themes

Children: Dan, JS, JP	
Book part	Retell 5
Front cover	Walk Rosie's walk
H/title page	
Title page	Rosie's walk
Dedication	Rosie's walk
DS01	
DS02	A galinha foi passear [runs finger along words]
DS03	E depois vai-se picar e bater com nariz
DS04	Bateu no nose aleijou-se
DS05	Caiu no lago e os sapos fugiram E a borboleta
DS06	A raposa tá a saltar
DS07	E a raposa caiu na palha e a galinha continuou
DS08	O pé preso e deposi vai deitas milho
DS09	A galinha começou a andar e o cordão destaou-se E caiu a farinha
DS10	Depois a raposa saltou e va cair na carrinho
DS11	Depois caiu na carrinha e as abelhas fazem bzzz [points to beehives] E a galihna continuou a andar
DS12	O carro caiu nas costas da bee E a galinha passou por baixo
DS13	Depois a raposa fugiu-se cheio do medo A galinha continuo a andar
VB	Depois era hora da jantar

Annex 9: Summary of retell response themes

Children: Fran, Rod, RR	
Book part	Retell 6
Front cover	Owl owl owl Rosie's walk
H/title page	
Title page	Rosie's walk
Dedication	Foi passear Rosie's walk
DS01	Foi passear For wendy a Stephen
DS02	Vai passear a raposa vai atras dela
DS03	No nose Depois vai picar vai ter aqui vermelho
DS04	Aqui vermelho O risco zzz baumm [follows lines in illustration]
DS05	Out da pond [mimes]
DS06	Vai saltar para a palha [mimes over]>haystack
DS07	Baum Os ratinhos vão fugir
DS08	Tem ali o fio depois vai cair o saco da farinha Sst da mill
DS09	Splash
DS10	Ela quer comer a galinha [mimes through the fence]>fence mais sacos da farinha
DS11	Adeus fox [waves] [points to bees] ahh
DS12	[mimes under] unda da >beehive já acabou historia
DS13	
VB	>dinner

Annex 9: Summary of retell response themes

Children: Ri, Cari, Nic	
Book part	Retell 7
Front cover	Rosie's walk
Back cover	Tem aqui atrás a fox
H/title page	
Title page	
Dedication	
DS01	Um dia uma galinha foi dar uma volta Rosie's walk
DS02	
DS03	O fox bateu o nose no ancinho
DS04	E depois a raposa salta para a água
DS05	
DS06	Depois da walk foi para um monte de palha e tava e depois a fox saltou e foi para dentro da palha
DS07	Estavam ao lado do palha ratos e eles assustaram por causa da raposa foi para a palha
DS08	... o pé dela mas depois a farinha caui em cima da fox
DS09	
DS10	A raposa saltou para a carinha e tava lá umas casinha das abelhas e depois as abelhas eram borboletas
DS11	Pois a galinha passava por baixo das casas das abelhas e a fox foi para dentro da car
DS12	As casas estavam a cair por causas que a raposa tava em cima delas deposi as abalehas assustarama A fox picou o rabo nas abelhas e depois as abelhas foram todas atras dela
DS13	Muitas abelhas iam atras da raposa e a galinha tá a acahar piada a anadar aiii
VB	A Rosie's walk chegou á hora certinha a casa do jantar

Annex 9: Summary of retell response themes

Children: Lar, AI, MA	
Book part	Retell 1
Front cover	Rosie's walk
H/title page	
Title page	Rosie's walk Aqui tá par air para casa
Dedication	
DS01	A galinha foi dar um passeio
DS02	Bateu com o nariz Walk (points to words) foi a correr atrás dela
DS03	Bateu no nariz Nose
DS04	Rosie's walk [mimes around the pond]
DS05	splash
DS06	A raposa caiu na palha e a galinha saiu da palha e a raposa caiu
DS07	A palha ficou de todo lado
DS08	Os dois Spluff pluff A bauum
DS09	Whoosh
DS10	Ela caiu no carro
DS11	Ela teve o carro
DS12	Ia para as abelhas e ia contra
DS13	E depois foram as abelhas todos atrás da raposa
VB	Hora do jantar

Annex 9: Summary of retell response themes

Children: Kar, RM, Bea		
Book part	Retell 2a	Retell 2b
Front cover		
H/title page		
Title page		
Dedication		
DS01	Rosie's the hen	Eu gosto deste [points to Rosie] Fox [licks lips] [Licks lips and make slurping noise] The fox is hungry [rubs tummy] eu tambem queria comer esta galinha (personal response)
DS02	Fox [touches nose] A fox [runs finger along rake] Um fox [touches nose]	Fox on da nose Nose Fox na na nose
DS03	Nose squish	São ovos? Ou é peras Palha Ou flores
DS04	Desta vez doeu Fox And sma bix	Aqui é que há letras Splash Flores spalsh
DS05	E a fox splash Splash [mimes]	Flores Agua ou lama?
DS06	Rosie's na rete [points to words] [follows haystack outline] Rosie's the haystack dois ratitos	Molhou-se toda Agua com lama Podia saltar a raposa O que dis aqui? > haystack
DS07	Mouse Mouse a fugir	Este não tem letras Mas tem desenhos Não sei quê Não sei quê
DS08	Fox an flour Fox Ag huuu sss muitas flores	Esquilinho Fox and da flour fox Flowers
DS09		Tá cheia da flowers He he he [points to fox] [focus on illustration red leg - looks at previous pages for comparison]
DS10	Fox vaaa e um bilke Falta uma madeira	A fox a haynstack
DS11	Saltar e a galinha ficou em pé Fox in the bek Ai agora um na bilke [points at beehives]	Vai cair contra abelhas [singing!] É bilke
DS12	>beehives Olha aqui a galinha	Fox vai contra a bilke Bilke [points to beehives]

Annex 9: Summary of retell response themes

DS13	A galinha não tem problemas nem se assusta Esta não tem letras	>beehives a galinha tá toda descansada
VB	Voltou na hora do jantar >dinner	A fox ai Fox na hora da jantar yammy [runs finger along words] (rubs tummy)

Annex 9: Summary of retell response themes

Children: Mar, Ric, EdG		
Book part	Retell 3a	Retell 3b
Front cover		<i>Rosie's walk</i>
H/title page	<i>Rosie's walk</i>	
Title page	<i>Rosie's walk</i> [follows route] ... moinho e ... chega a colmeia	A galinha sai da casa
Dedication	<i>Rosie's walk</i>	
DS01	Ela foi <i>Rosie' the hen</i> Ela foi dar uma volta <i>fox</i>	Ela está a caminhar debaixo da casa da <i>Rosie's walk</i> mas ela vai por tras
DS02	Ela vai bater a <i>nose</i>	Depois ela vai saltar depois <i>Rosie's walk</i> vai mais á frente ela vai até poum
DS03	Ela estava a corer pou bshh parou aqui A <i>Rosie's walk</i> nã vê por que ela está sempre a andar para a frente	umm
DS04	Ela vai calhar no rio	Ela foi para o rio
DS05	Boshh toma <i>splash</i>	Ela foi cair para aqui <i>splash</i>
DS06	E <i>Rosie the hen</i> vai cair na palha	Ela tá a caminhar por cima da palha e depois vai cair
DS07	Ela está em cima da palha	<i>Splash</i>
DS08	Mas aquilo não está atado	<i>Flowers</i> [points to flowers] Ela vai para aqui depois, e depois isto faz romper e depois vai cair em cima dela <i>splash</i>
DS09	Bash <i>Flowers</i> [points to flour sack]	É neve? Não é farinha
DS10	Ela salta pro cima destas tabuas agora vai <i>Rosie's walk</i> salta e vai cair neste carrinho	Ela saltou até foi para o carrito beep beep
DS11	Uee baum	Lá vai ela Está em cima do carrito depois vai [points to beehives]
DS12	Ela estava acaminhar pro b aixo das colmeias da abelhas porque esta vai-se picar-se toda	Paum E depois esta va cair e depois elas voam para tras dele
DS13	Vês as abelhas estão zzzzz e a raposa tem medo porque as abelhas picam as abelhas não vêem ela e por isso que não a picam	<i>Rosie's walk</i> vai andar agra para a sua casa e as abelhas vão contnuar perseguir a raposa
VB	Depois ela voltou para a sua casa porque era a hora do jantar	Ela volotou para casa porque era hora do jantar

Annex 9: Summary of retell response themes

Children: Di, EdB, RR	
Book part	Retell 4a
Front cover	
H/title page	
Title page	
Dedication	Não sei sam pung
DS01	And a fox [licks lips] e vai um passeio Até a quinta
DS02	Ele quer apanhar o galinho Galo / galinha
DS03	Galo / galinha Bateu com nariz no ancinho Já estava quas no rabo da galinha
DS04	E acertou Stap Porque é que ela não morde assim o robo da galinha [mimes a bite]
DS05	Spalsh Baum Depois ela queria tentar apanhar a galinha mas não conseguiu nunca E foi par a lama Splash la la la
DS06	Over the haystack Haystack Isto é para a cabrinha ela vai assustar Eu leio ela quer apanhar a galinha de proposito mas não consegue
DS07	Ali ela assustou um bocado Ela não consegue apanhar a galinha E a ovelha fica muita zangada Não é um ovelha
DS08	Aqui vai o pastor zangão Ela ainda não consegui apanhar A galinha apanhou o cordel e a farinha vai ser como uma neve
DS09	Baum Ai o homem vai-se zangar, mas não viu
DS10	>through the fence [mimes]
DS11	Pishuwwa O carro está a andar sem a galinha ouvi-lo e vai apanhar
DS12	Baum baum Vai bater nas casas das abelhas e as abelhas vão-se zangar zzz Elea vão levar mel tambem Isto não é mel
DS13	
VB	E foi tá na hora do jantar do comer

Annex 9: Summary of retell response themes

Children: Di	
Book part	Retell 4b
Front cover	Rosie walks
H/title page	
Title page	
Dedication	
DS01	Slurp
DS02	Baum
DS03	
DS04	Ela não vai apanhar a galinha porque ela vai cair na lama
DS05	
DS06	Ela não vai conseguir apanhar a galinha
DS07	[points at beaver] estava a ver que vai cair á farinha
DS08	E baum
DS09	Vitória vitoria acabou a história
DS10	[points at beaver] estava a ver que vai cair á farinha
DS11	E baum
DS12	Vitória vitoria acabou a história
DS13	[points at beaver] estava a ver que vai cair á farinha
VB	E baum

Annex 9: Summary of retell response themes

Children: MN, Ren, Gui	
Book part	Retell 5
Front cover	Rosie's walk
H/title page	An a fox Fox e galo
Title page	Rosie's walk É o caminho Parece uma mapa É o patio a raposa vai cair aqui Pois vai mas onde é que é aquela ancinho?
Dedication	Não sabemos esta >for wendy and Stephen
DS01	an a fox não tá aqui nada a diser fox >walk
DS02	Fox agora é o ancinho la la la [imitates walking]
DS03	Bap da nose Au psh psh
DS04	An a pond [Mime] Vai cairn a lama
DS05	Splash Não tem nada para ler Pedoin os sapos até saltaram São dois frogs >Green frogs
DS06	[mime] over da haystack haystack caiu na palha mas a cabra vai dar um grande ### a goat vai ficar zangado
DS07	O goat vai dar uma ## mas não vai conseguir porque está amarrado [discussion about goat being tied up]
DS08	Agora ele vai dar farinha do moinho Past a da mill milk
DS09	Beee a flour flour
DS10	In da beehives In the car Da car maluqueira
DS11	Woah até á colmeia Car vai no car
DS12	Unda da beehives Beehives olha a galinha passou por baixo
DS13	La foi ás abelhas zzzzzz
VB	Chegou mesmo á hora do jantar

Annex 9: Summary of retell response themes

Children: Ped, Nil	
Book part	Retell 6
Front cover	Rosie's walk
H/title page	
Title page	O galo ia a sair
Dedication	
DS01	A raposa ia comer o galo
DS02	Mas depois a raposa bateu no ancinho
DS03	
DS04	E depois a raposa saltou e caiu no lago walk
DS05	Psheuuu
DS06	> over da haystack ela ia comer o galo mas caiu no feno
DS07	Caiu na palha
DS08	Feno é palha Depois a raposa ia passar e depois caiu em cima do milk
DS09	Não é milk é coisa para as flores > flour
DS10	Depois a raposa ia comer o galo e depois caiu no carro
DS11	E depois ...
DS12	O carrinho começou a descer ela pensou que conseguia passar por baixo o galo passou o carro bateu na casa e as abelhas foram
DS13	Da raposa
VB	E acabou > dinner foi almoçar ou jantar e depois acabou

Annex 10: Message Units and Topic Units

Key: Cc = children; MU = message unit; ## = unintelligible; cat = categorized; TU = topic Unit; >T = teacher initiated; >C = child initiated; EngT = English Teacher; PreT = Pre-school Teacher; A: = transcription from audio recording only.

School 01 *Just like Jasper* read aloud sessions

Session	Total	Cc total MU	Cc ##	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	169	101	8	75	1 = 7 MUs	3 = 8 MUs	68	0
2	132	84	2	76	4 = 11 MUs	0 = 0 MUs	48	0
3	141	85	2	61	4 = 10 MUs	2 = 7 MUs	56	0
4	129	78	1	72	0 = 0 MUs	0 = 0 MUs	51	0
5	155	97	7	71	5 = 13 MUs	1 = 1 MUs	59	0
6	93	59	2	53	5 = 6 MUs	0	34	0
7	88	59	3	54	1 = 1 MUs	1 = 2 MUs	29	0
TOTAL	907	563	26	462	48 MUs	18 MUs	345	0
Average	129.6	80.4		66	6.8 MUs	2.6 MUs		

School 02 *Just like Jasper* read aloud sessions

Session	Total	Cc total MU	Cc ##	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	241	149	3	108	11 = 41 MUs	2 = 14 MUs	90	2
2	169	109	5	95	5 = 25 MUs	1 = 4 MUs	59	1
3	170	104	6	72	2 = 3 MUs	4 = 18 MUs	65	0
4	147	101	3	82	2 = 11 MUs	1 = 2 MUs	46	0
5	169	108	4	92	2 = 7 MUs	3 = 4 MUs	58	3
6	130	88	5	79	2 = 4 MUs	0	40	2
7	130	86	1	80	1 = 1 MUs	0	41	3
TOTAL	1156	745	24	608	92 MUs	42 MUs	399	11
Average	165.1	106.4		86.9	13.1 MUs	6 MUs		

10.1 - *Just like Jasper*: Children's utterances categorized into MUs and TUs

Annex 10: Message Units and Topic Units

School 03 *Just like Jasper* read aloud sessions

Session	Total	Cc total MU	Cc #	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	242	155	4	85	9 = 33 MUs	8 = 23 MUs	87	0
2	152	95	2	70	4 = 12 MUs	2 = 5 MUs	57	0
3	147	90	0	66	8 = 11 MUs	4 = 11 MUs	56	1
4	141	82	7	64	3 = 8 MUs	2 = 5 MUs	59	0
5	114	75	3	64	2 = 2 MUs	1 = 1 MUs	38	1
6	85	54	0	51	1 = 1 MUs	2 = 2 MUs	31	0
7	109	76	1	68	1 = 1 MUs	0	33	0
TOTAL	990	625	17	468	68 MUs	47 MUs	361	2
Average	141.1	89.3		66.8	9.7 MUs	6.7 MUs		

10.1 - *Just like Jasper*: Children's utterances categorized into MUs and TUs

Annex 10: Message Units and Topic Units

Key: Cc = children; MU = message unit; ## = unintelligible; cat = categorized; TU = topic Unit; >T = teacher initiated; >C = child initiated; EngT = English Teacher; PreT = Pre-school Teacher; A: = transcription from audio recording only.

School 01 *Good Night Gorilla* read aloud sessions

Session	Total	Cc total MU	Cc ##	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	333	211	2	130	9 = 33 MUs	9 = 38 MUs	124	2
2	312	190	3	124	5 = 21 MUs	7 = 27 MUs	126	2
3	-	-	-	-	-	-	-	-
4	215	121	5	87	3 = 3 MUs	6 = 15 MUs	96	1
5	207	127	9	100	1 = 1 MUs	3 = 13 MUs	80	2
6	180	107	8	84	3 = 5 MUs	3 = 6 MUs	74	0
7	232	144	20	88	2 = 3 MUs	5 = 23 MUs	92	1
TOTAL	1479	900	37	613	66 MUs	113 MUs	589	8
Average	246.5	150		102.1	11 MUs	18.8 MUs		

School 02 *Good Night Gorilla* read aloud sessions

Session	Total	Cc total MU	Cc ##	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	270	168	10	86	6 = 32 MUs	8 = 35 MUs	96	8
2	304	193	10	114	4 = 16 MUs	8 = 25 MUs	98	13
3	461	284	5	179	3 = 13 MUs	13 = 45 MUs	161	18
4	298	293	3	129	7 = 13 MUs	8 = 25 MUs	125	13
5	380	222	4	108	2 = 3 MUs	21 = 80 MUs	153	9
6	309	170	8	87	3 = 5 MUs	8 = 30 MUs	117	22
7	102	60	2	52	1 = 2 MUs	2 = 9 MUs	40	2
TOTAL	2155	1390	42	755	83 MUs	249 MUs	822	85
Average	308	198.6		107.8	11.8 MUs	35.6 MUs		

Annex 10: Message Units and Topic Units

School 03 *Good Night Gorilla* read aloud sessions

Session	Total	Cc total MU	Cc ##	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	488	309	16	181	7 = 21 MUs	15 = 77 MUs	164	16
2	365	168	14	123	1 = 3 MUs	17 = 57 MUs	136	1
3	284	181	11	147	1 = 2 MUs	4 = 8 MUs	103	0
4	304	190	13	119	1 = 1 MUs	11 = 49 MUs	109	5
5	220	139	16	134	1 = 2 MUs	5 = 20 MUs	80	1
6	-	-	-		-	-	-	-
7	199	119	2	82	0	7 = 26 MUs	79	5
TOTAL	1860	1106	57	786	29 MUs	237 MUs	671	28
Average	310	184.3		131	4.8 MUs	39.5 MUs		

Annex 10: Message Units and Topic Units

Key: Cc = children; MU = message unit; ## = unintelligible; cat = categorized; TU = topic Unit; >T = teacher initiated; >C = child initiated; EngT = English Teacher; PreT = Pre-school Teacher; A: = transcription from audio recording only.

School 01 *Rosie's Walk* read aloud sessions

Session	Total	Cc total MU	Cc ##	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	149	91	3	57	8 = 13 MUs	3 = 7 MUs	58	0
2	114	74	7	50	3 = 2 MUs	3 = 10 MUs	40	0
3	A: 156	87	20	55	3 = 3 MUs	3 = 6 MUs	70	0
4	160	92	4	58	4 = 4 MUs	4 = 20 MUs	68	0
5	170	105	14	69	1 = 1 MUs	5 = 14 MUs	65	0
6	94	50	1	38	6 = 8 MUs	0	41	3
7	106	59	1	38	4 = 8 MUs	4 = 15 MUs	47	0
TOTAL	949	558	50	365	39 MUs	72 MUs	389	3
Average	135.6	79.7		52.1	5.6 MUs	10.3 MUs		

School 02 *Rosie's Walk* read aloud sessions

Session	Total	Cc total MU	Cc ##	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	269	154	7	118	4 = 9 MUs	7 = 15 MUs	91	24
2	128	70	2	54	2 = 3 MUs	6 = 13 MUs	50	8
3	A: 163	91	16	58	2 = 10 MUs	3 = 9 MUs	60	12
4	A: 124	66	7	45	5 = 13 MUs	1 = 1 MUs	49	9
5	147	92	2	76	4 = 6 MUs	2 = 9 MUs	49	6
6	-	-	-	-	-	-	-	-
7	152	90	8	57	3 = 11 MUs	4 = 17 MUs	52	10
TOTAL	983	563	42	408	52 MUs	64 MUs	351	69
Average	163.8	93.8		68	8.7 MUs	10.6 MUs		

10.3 - *Rosie's Walk*: Children's utterances categorized into MUs and TUs

Annex 10: Message Units and Topic Units

School 03 *Rosie's Walk* read aloud sessions

Session	Total	Cc total MU	Cc # #	Cc MU cat	TU >T	TU >C	EngT total	PreT total
1	246	146	3	100	9 = 20 MUs	7 = 20 MUs	89	11
2	79	48	5	36	0	2 = 6 MUs	30	0
3	A: 102	61	20	38	1 = 3 MUs	0	40	1
4	A: 69	40	12	25	0	1 = 1 MUs	30	1
5	A: 85	50	9	36	1 = 1 MUs	2 = 5 MUs	35	0
6	99	66	6	50	0	2 = 9 MUs	32	1
7	108	64	9	52	3 = 9 MUs	0	40	4
TOTAL	798	481	64	337	33 MUs	41 MUs	298	19
Average	114	68.7	9.1	48.1	4.7 MUs	5.8 MUs		

10.3 - *Rosie's Walk*: Children's utterances categorized into MUs and TUs

Annex 10: Message Units and Topic Units

Just Like Jasper

Categories of TU >C	School 01	School 02	School 3
Question about illustration	1	0	0
Comment about illustration	1	3	4
Make meaning	1	3	4
Comment about the book as object	0	0	0
Question about a word	0	2	0
Comment about a word	0	0	0
Correct a word	0	1	1
Make a personal connection	2	1	6
Make suggestions (What if ...?)	0	0	0
Comment about L1 - L2	2	0	1
Focus on graphic feature of word	0	1	2
Comment related to reality vs fiction	0	0	0
Other	1	0	
Total	8	11	18

Good night Gorilla

Categories of TU >C	School 01	School 02	School 3
Question about illustration	0	0	0
Comment about illustration	13	32	23
Make meaning	11	18	15
Comment about the book as object	0	1	1
Question about a word	2	0	0
Comment about a word	0	1	1
Correct a word	2	0	7
Make a personal connection	2	8	7
Make suggestions (What if ...?)	0	1	0
Comment about L1 - L2	2	0	3
Focus on graphic feature of word	1	3	2
Comment related to reality vs fiction	0	2	0
Other	0	0	0
Total	33	65	59

Annex 10: Message Units and Topic Units

Rosie's Walk

Categories of TU >C	School 01	School 02	School 3
Question about illustration	8	4	
Comment about illustration	7	13	7
Make meaning	1		2
Comment about the book as object			5
Question about a word	3		
Comment about a word		1	2
Correct a word	1	5	2
Make a personal connection		2	
Make suggestions (What if ...?)		1	
Other	2		
Total	22	26	18

Annex 10: Message Units and Topic Units

Annex 11: Read aloud categories

School 01, *Just like Jasper* read aloud sessions

Response	1a	1b	1b =L	1b =D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	29	30	28	1	0			5	64		8	3		75
2	28	2	18	2	6			11	65	1	1	9		76
3	20	25	14	3	10		1	1	57			4	1	62
4	7	45	43	1	17				69			1		70
5	15	42	38	3	16			1	74		2	4		80
6	10	24	21	3	18				52			2		54
7	6	28	21	6	17			1	52		2	3		57

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b =L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 11: Read aloud categories

School 02, *Just like Jasper* read aloud session

Response	1a	1b	1b=L	1b=D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	30	53	48	4	18			1	102	1	1	2		108
2	33	46	40	4	4				83	1	2	3		89
3	16	38	32	3	18			2	74		1	3		78
4	22	41	32	6	11			2	76		1	6		83
5	20	38	35	1	26			2	86			1	7	94
6	15	20	16	1	31			2	68		1	3	7	79
7	15	27	20	6	32			1	75		1	2	3	81

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b=L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 11: Read aloud categories

School 03, *Just like Jasper* read aloud sessions

Response	1a	1b	1b=L	1b=D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	16	46	39	6	7			3	72	1	7	13		93
2	30	17	12	2	6				53	3	2	8	3	72
3	27	20	14	3	16				63	2	1	12		78
4	40	9	7	2	10			6	65	2	1	14	1	83
5	18	18	17	1	13				49	4	2	12	1	68
6	16	10	9	1	22			2	50	2	1	9		62
7	16	24	23	1	22				62	1		8		71

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b=L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 11: Read aloud categories

School 01 *Good Night Gorilla* read aloud sessions

Response	1a	1b	1b =L	1b =D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	11	80	62	17	1			13	93	1	8	12	0	114
2	10	67	60	7	14			13	101	1	5	11	0	118
3	4	68	62	6	11			10	93	0	0	0	0	93
4	12	59	52	5	17			10	98	0	0	0	1	99
5	4	65	56	9	13			5	87	0	2	6	0	103
6	6	43	20	23	12			7	68	0	1	4	0	95
7	9	58	25	33	13			4	84	0	5	2	0	91

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b=L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 11: Read aloud categories

School 02, *Good Night Gorilla* read aloud session

Response	1a	1b	1b=L	1b=D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	21	60	45	11	4	1		5	91		1	0	1	93
2	15	63	45	17	17		1	9	105		6	5	1	117
3	33	96	60	32	39	1	1	5	175		6	8	1	190
4	20	63	52	11	23		1	8	115	3	2	1	1	122
5	9	68	42	21	24			8	109		4	4	2	119
6	14	48	32	12	24			0	86		2	6	2	96
7	2	29	16	9	19			1	51			3	0	54

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b=L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 11: Read aloud categories

School 03, *Good Night Gorilla* read aloud sessions

Response	1a	1b	1b =L	1b =D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	23	111	76	28	5	2	0	11	152	3	8	22	8	193
2	24	82	57	17	13	0	0	5	124	2	1	7	3	137
3	19	78	59	15	26	0	0	7	130	7	0	9	3	149
4	10	56	48	5	21	0	0	11	98	4	0	11	1	114
5	7	38	27	7	21	0	0	9	75	3	1	18	1	98
6	-	-	-	-	-	-	-	-	-	-	-	-	-	
7	9	36	25	1	19	0	0	6	70	2	3	12	0	87

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b=L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 11: Read aloud categories

School 01, *Rosie's Walk* read aloud sessions

Response	1a	1b	1b =L	1b =D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	11	40	18	9				3	54	1	4	6		65
2	9	26	12	6	1	2		7	45	1	4	9	5	64
3	7	44	28	6	2	1		2	56	2	3			61
4	1	52	34	6	3			2	58		5		1	64
5	5	52	20	15	5			4	66			6	3	75
6	1	27	12	5	4			1	33	1	2	1	1	38
7	4	28	14	4	3			4	39		5			44

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b=L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 11: Read aloud categories

School 02, *Rosie's Walk* read aloud session

Response	1a	1b	1b =L	1b =D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	6	83	38	20	1	2	2	5	99	1	4	22	2	128
2	3	39	7	12		1		2	45		3	11		59
3	7	37	13	5	4			4	52		2	3		57
4	4	26	13	8	5			2	37				6	43
5	4	41	19	7	19	2		3	68	1	2	6	4	81
6	-	-	-	-	-	-	-	-	-	-	-	-	-	-
7	0	33	16	4	12				45		2	3	7	57

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b=L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 11: Read aloud categories

School 03, *Rosie's Walk* read aloud sessions

Response	1a	1b	1b=L	1b=D	1c	1d	1e	1f	Sub Total 1	2	3	4	5	Total
Session														
1	6	57	28	8		2		3	68	1	8	12	9	98
2	2	18	5	4	1			5	26	1	3	4	0	34
3	4	12	1	2	3	1		6	26		1	9	0	36
4	0	11	5	3	6	1		1	19		1	1	1	22
5	1	16	8	6	4	1		4	26		8	0	3	37
6	1	16	4	4	5	1		2	25		3	1	14	43
7	2	28	11	7	7				37		2	4	8	51

Key: 1 = Analytical response; 1a: Analysis of narrative meaning; 1b: Analysis of illustrations; 1b=L: response considered labeling; 1b=D: response considered describing action; 1c: Analysis of story language; 1d: Analysis of book as object; 1e: Analysis of relationship between fiction and reality; 1f: Analysis of (linguistic) codes; 2 = Intertextual response; 3 = Personal response; 4 = Transparent response; 5 = Performative response

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only	Jasper like Jasper A ball? A mouse? Or a car? Ar a doll? Is a robot? A cat An a doll?	Jasper like Jasper A little cat Jasper	Just like Jasper Jasper <i>ia</i> toyshop Jasper a little Jasper
Visual and verbal texts Used in RRAs	Ball Bubble Car Doll Robot A mouse Jack in a box Toy shop	A mouse Car Ball Car Jack in a box A doll Bubbles Drum	Ball Mouse Drum Bubbles Car no Doll A jack in a box
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	Envelope No? Playing A playing Mouse no Bubbles no		A dancing Playing No
Visual text only Not used in RRAs		Teddy	

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5	Group 6
Verbal text only	Just like Jasper Jasper like Jasper	Just like Jasper Jasper like Jasper	Cat like Jasper Do do is a ball?
Visual and verbal texts Used in RRAs	Bubbles Mouse Ball Car Doll Jack in a box Toyshop	A ball Mouse Drum Car Doll Robot Jack in a box Bubbles Money	Mouse Ball Bubbles Jasper Doll Jack in a box Car drum
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	No Jasper playing Playing	Envelope No Playing Got some money	No Playing
Visual text only Not used in RRAs			

Visual or verbal texts	Group 7	Group 8
Verbal text only	Just like Jasper A little cat	Jasper like Jasper Little cat
Visual and verbal texts Used in RRAs	Toyshop Mouse Ball Car Doll Bubbles Jasper Jack in a box Money	Jasper Toy shop Ball Mouse Bubbles Car Doll Jack in a box
Visual and verbal texts Not used in RRAs		
Visual text only Used in RRAs	No playing	No Yes Playing
Visual text only Not used in RRAs		

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only	Zas like Jasper Lik just like Jasper Wats like Jasper Like like Jasper Na ball Like Jasper ich arghh Eill heech ball <i>Uh huh u a rat?</i> <i>Tambor</i> Have <i>tambor?</i> Da da <i>um</i> car? Hun doll Da da da robat?	Like Jasper	Jus like jasper Jasper toyshop Jasper like
Visual and verbal texts Used in RRAs	Jasper Doll Ball Bubbles Cat Jack in a Money	Box Clockwork mouse Doll Robot Ball Cat Bubbles Mouse Money	Jasper Car Ball Doll Bubbles Mouse Drum Jab in a box Jack in a box Robot cat Money
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	No happy	No	no
Visual text only Not used in RRAs	Card Jasper is happy Jasper is laughing	happy	

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5	Group 6
Verbal text only	Jasper like jasper A little cat	Just like Jasper Like Jasper	Just like Jasper Li jas Jasper An a ball? An a drum? An a car? An a doll? And a robot? And a Jack in a box? And a cat like Jasper
Visual and verbal texts Used in RRAs	Doll Ball Car Bubbles Jasper li Baubles Robot Money	doll ball car bubbles gat Money	Jasper Drum Doll Cat Ball Bubbles Robot Car Mouse Jack in a box Money
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	No	no	Envelope no
Visual text only Not used in RRAs			

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 7
Verbal text only	Like jasper
Visual and verbal texts Used in RRAs	Jasper Cars Balls Doll Cat money
Visual and verbal texts Not used in RRAs	
Visual text only Used in RRAs	
Visual text only Not used in RRAs	

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only	Like like jasper	Just like jasper It's a na jack in a box Jasper a ball? Jasper a clockwok mouse A noisy drum?	Just like jasper Like jasper
Visual and verbal texts Used in RRAs	Jasper Toyshop Ball Doll Bubbles Car Jack in a box	Ball Drum Bubbles Car Doll Robot A cockwuk mouse Jack in a box Money	Ball Doll
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs		No	Envelope
Visual text only Not used in RRAs			

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5
Verbal text only	Just like Jasper Like jasper Ou jack in a box	Jasper like Jasper Just like jasper Ant a ball? Noisy drum Ou . u chili* a jack in a box?
Visual and verbal texts Used in RRAs	Ball Bubbles Car Doll Robots Money	Money Toy shop Mouse Clockwork mouse Bubbles Cars Doll Robot Ball Drum
Visual and verbal texts Not used in RRAs		
Visual text only Used in RRAs	Shoes	No Shoes Envelope
Visual text only Not used in RRAs	Train	Train

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only	Good night Gorilla Good night elephant Good night lion Good night giraffe. good night hyena Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo
Visual and verbal texts Used in RRAs	Gorilla Elephant Lion Zoo	Gorilla Elephant Lion Hyena Giraffe Armadillo	Gorilla Elephant Hyena Giraffe Armadillo
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	Bike Parrot Banana Keys Ballaoon Ball Zookeeper Surprised mouse	Zookeeper Bike Balloon Parrot Little elephant Mouse Key	Zookeeper Little elephant Little hyena Little giraffe Monkey Mouse Surprised
Visual text only Not used in RRAs		Teddy	

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5	Group 6
Verbal text only	Good night Gorilla Good night elephant Good night lion Good night giraffe. good night hyena Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo
Visual and verbal texts Used in RRAs	Gorilla Elephant Lion Giraffe Armadillo Zoo Dear	Gorilla Elephant Lion	Gorilla Lion Hyena
Visual and verbal texts Not used in RRAs	Good night father Good night <i>Maria</i>		
Visual text only Used in RRAs	Banana Zookeeper	Zookeeper Surprised	Keys Ball Mouse zookeeper
Visual text only Not used in RRAs			

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 7	Group 8
Verbal text only	Good night Gorilla Good night elephant Good night lion Good night giraffe. good night hyena Good night armadillo Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo
Visual and verbal texts Used in RRAs	Gorilla Elephant Lion Hyena Giraffe Zoo	
Visual and verbal texts Not used in RRAs		
Visual text only Used in RRAs	Mouse	Zookeeper Mouse Monkey
Visual text only Not used in RRAs		

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only	Good night Gorilla Good night elephant Good night lion Good night giraffe. good night hyena Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo
Visual and verbal texts Used in RRAs		zoo	Gorilla Zoo
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	Surprised Mak in the zoo	Zookeeper Mouse Surprised	Mouse Banana Surprised <i>Está surprised e o gorilla está happy</i>
Visual text only Not used in RRAs			

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5	Group 6
Verbal text only	Good night Gorilla Good night elephant Good night lion Good night giraffe. good night hyena Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night
Visual and verbal texts Used in RRAs		Gorilla Elephant Lion Armadillo	Gorilla
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	Surprised Zookeeper	Mouser	Cage Balloon Surprise
Visual text only Not used in RRAs	Gate		

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only	Good night Gorilla Good night elephant Good night lion Good night giraffe. good night hyena Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo
Visual and verbal texts Used in RRAs	Gorilla Elephant Hyena	Hyena Gorilla Lion Armadillo Zoo	Armadillo Dear
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	Bike Balloon Moon Teddy Zookeeper Mouse Babar Ball Banana Little hyena Wife Run Shoes	Living room Zookeeper Bedroom Back to the zoo Open da gate House Open the gate Babar Run	Run gorilla Shoes Mouse Keys
Visual text only Not used in RRAs			

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5
Verbal text only	Good night Gorilla Good night elephant	Good night gorilla Good night elephant Good night lion Good night hyena Good night giraffe Good night armadillo Good night dear Good night Good night zoo
Visual and verbal texts Used in RRAs	Elephant Lion Armadillo Giraffe Zoo Lion Gorilla Hyena	Elephant Giraffe Hyena Armadillo zoo
Visual and verbal texts Not used in RRAs		
Visual text only Used in RRAs	Keys Babar Ball Bike Happy zookeeper Banana Run Back to the zoo Good bye Shoes	Keys Open Teddy Balloon Bike Mouse Banana Shoes Babar Ball Are asleep Run gorilla Zookeeper In the bac do zoo
Visual text only Not used in RRAs		

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only		Walk Rosie's Walk	Rosie's Walk Wen for a walk Round the pond Haystack Under da beehives dinner
Visual and verbal texts Used in RRAs			Hen
Visual and verbal texts Not used in RRAs	Seven e six		
Visual text only Used in RRAs	Chicken Nose Meg's eggs Eggs Splash Mouse Mouses Bird	Fox Green frogs Jumo Butterfly Mouse Bee Flower Goat Flower House das bees	Fox Butterfly Green frogs jump Bird Mouse Nose Rabbit Flowers Flour
Visual text only Not used in RRAs	Sunny		Good bye

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5	Group 6
Verbal text only	Rosie's walk Rosie's weeks Whats di pond around di yard de roouuund	Rosie's walk Walk Over the haystack	Rosie's walk Across the yard
Visual and verbal texts Used in RRAs			Rosie Pond
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	Fox Splash Plink plonk plunk Bird Mouse Plash	Fox Nose Mouse Chicken Flour Bees	Tractor Nose Splash Flour
Visual text only Not used in RRAs	Was da big ... Was da mouse Sweet mouse Family my family		

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 7	Group 8
Verbal text only	Rosie's Walk For Wendy and Stephen	Rosie's Walk
Visual and verbal texts Used in RRAs	Under	
Visual and verbal texts Not used in RRAs		
Visual text only Used in RRAs	Eggs Meg's eggs Bird Butterfly Green frog Jump Butterfly Mouse Beaver Splosh	Mouse Flour Bees
Visual text only Not used in RRAs		

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only	Rosie's walk Walk	Rosie's walk	Rosie's wals Rosie's for a walk Across the yard Around do pond Ova da haystack Through ag de fenca Oonder de beehives And got dac in teem for dinner
Visual and verbal texts Used in RRAs	Pond	Pond Mill	
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	Jump Nose Butterfly Flour	Fox Butterfly Bird Mouse bees	Fox Nose Splash Flour Bee
Visual text only Not used in RRAs			

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5	Group 6
Verbal text only	Rosie's walk Uh uh wendy Past the mill Across the yard	Walk Rosie's walk	Rosie's walk For wendy and Stephen Out da pond Sst da mill Fence Unda da beehive dinner
Visual and verbal texts Used in RRAs	Mill		
Visual text only Used in RRAs	Nose Flour Car Bye bye Bees	Nose Bee	Nose Splash Fox
Visual text only Not used in RRAs			Owl

Visual or verbal texts	Group 7
Verbal text only	Rosie's walk
Visual and verbal texts Used in RRAs	Walk
Visual and verbal texts Not used in RRAs	
Visual text only Used in RRAs	Fox Nose Car
Visual text only Not used in RRAs	

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 1	Group 2	Group 3
Verbal text only	Rosie's walk Walk	Rosie's the hen Rosie's the haystack dinner	Rosie's walk Rosie the hen
Visual and verbal texts Used in RRAs		Haystack Beehives	
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	Nose Spalsh	Fox Splash Mouse Fox in the bek The fox is hungry Fox on da nose Nose Fox and da flour Flowers A fox a haynstack	Fox Splash Flowers
Visual text only Not used in RRAs		Bilke	

Annex 12: Summary of L2 use during retells

Visual or verbal texts	Group 4	Group 5	Group 6
Verbal text only	Over the haystack Through the fence Rosie walks	Rosie's walk For weensy and Stephen Walk An a pond Over da haystack Past da mill In da beehives	Rosie's walk Walk Over da haystack dinner
Visual and verbal texts Used in RRAs	Haystack	Haystack Beehives	
Visual and verbal texts Not used in RRAs			
Visual text only Used in RRAs	And a fox Splash Slurp	An a fox Fox Nose Frogs Green frogs Goat Milk Bee a flour Flour Car In the car	Flour
Visual text only Not used in RRAs			Milk